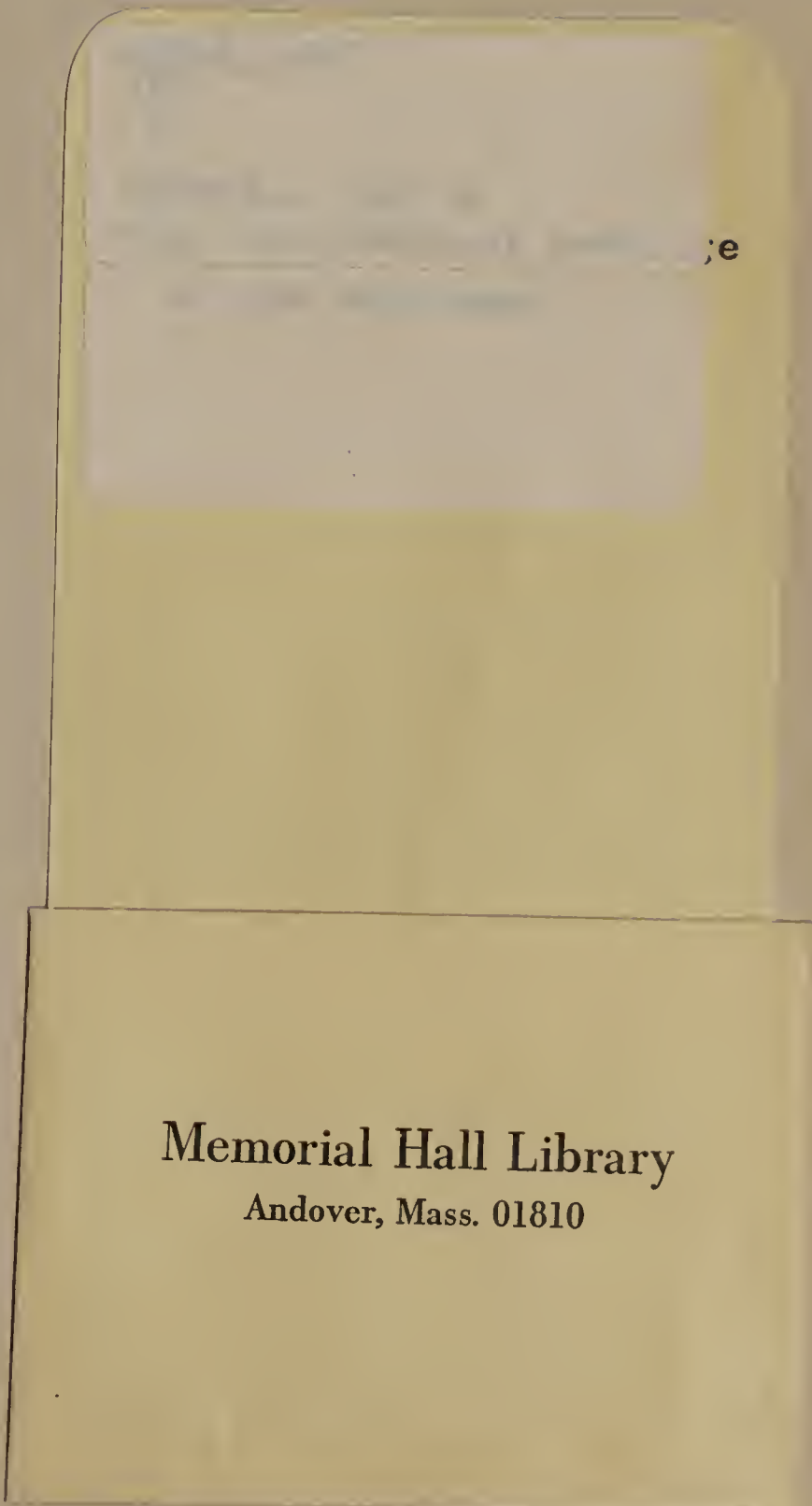


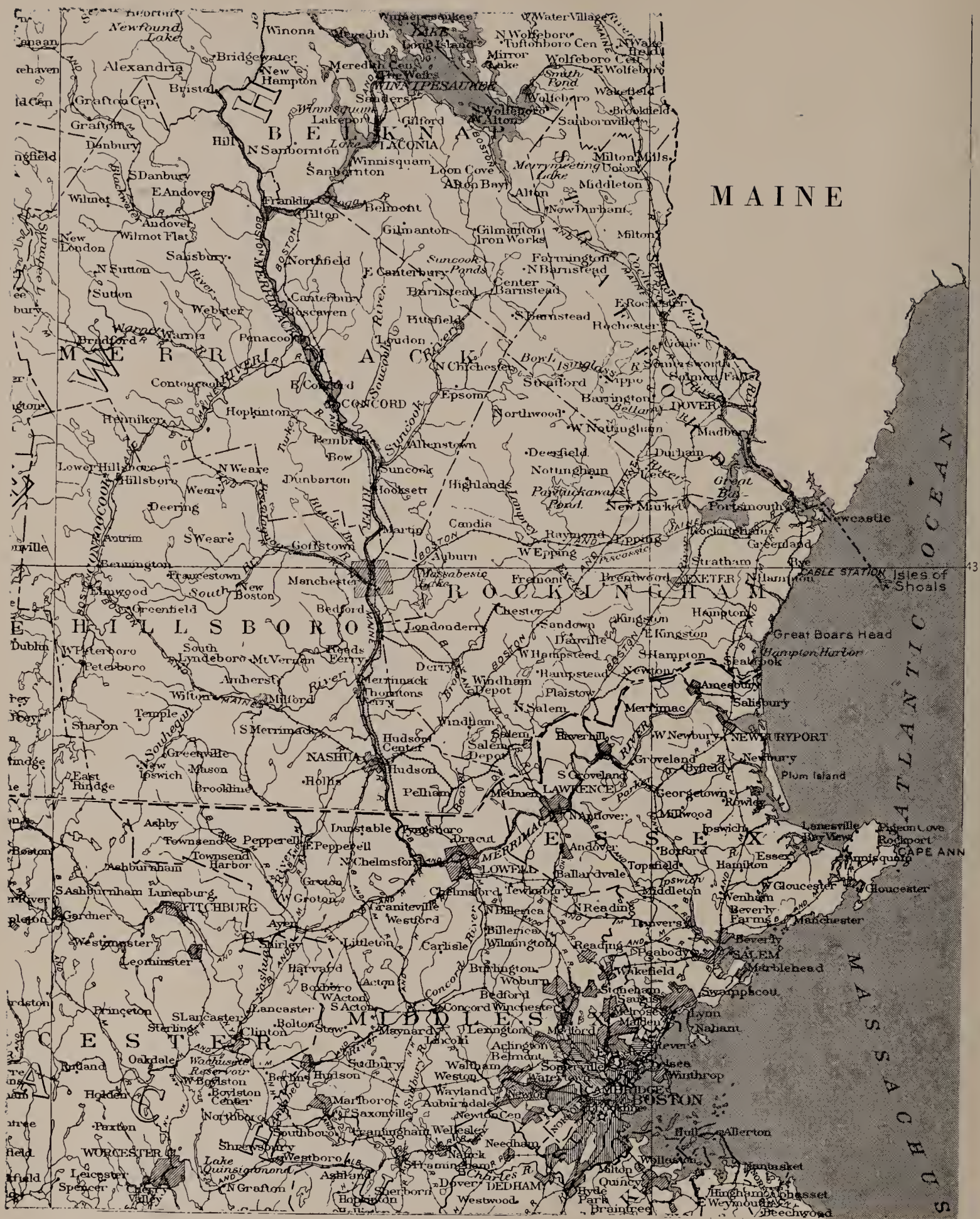


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THE ARCHITECTURAL HERITAGE
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THE ARCHITECTURAL HERITAGE OF THE MERRIMACK

EARLY HOUSES & GARDENS

NEWBURYPORT

NEWBURY

AMESBURY

GEORGETOWN

OLD TOWN

HAVERHILL

MASSACHUSETTS

CONCORD

NEW HAMPSHIRE

BY

JOHN MEAD HOWELLS

with an introduction by

WILLIAM GRAVES PERRY

Architectural Book Publishing Company, Inc.

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SUMMER AFTERNOON ON THE MERRIMAC, WITH THE SPIRES OF NEWBURYPORT BEYOND,
AS SEEN FROM THE SALISBURY SHORE.

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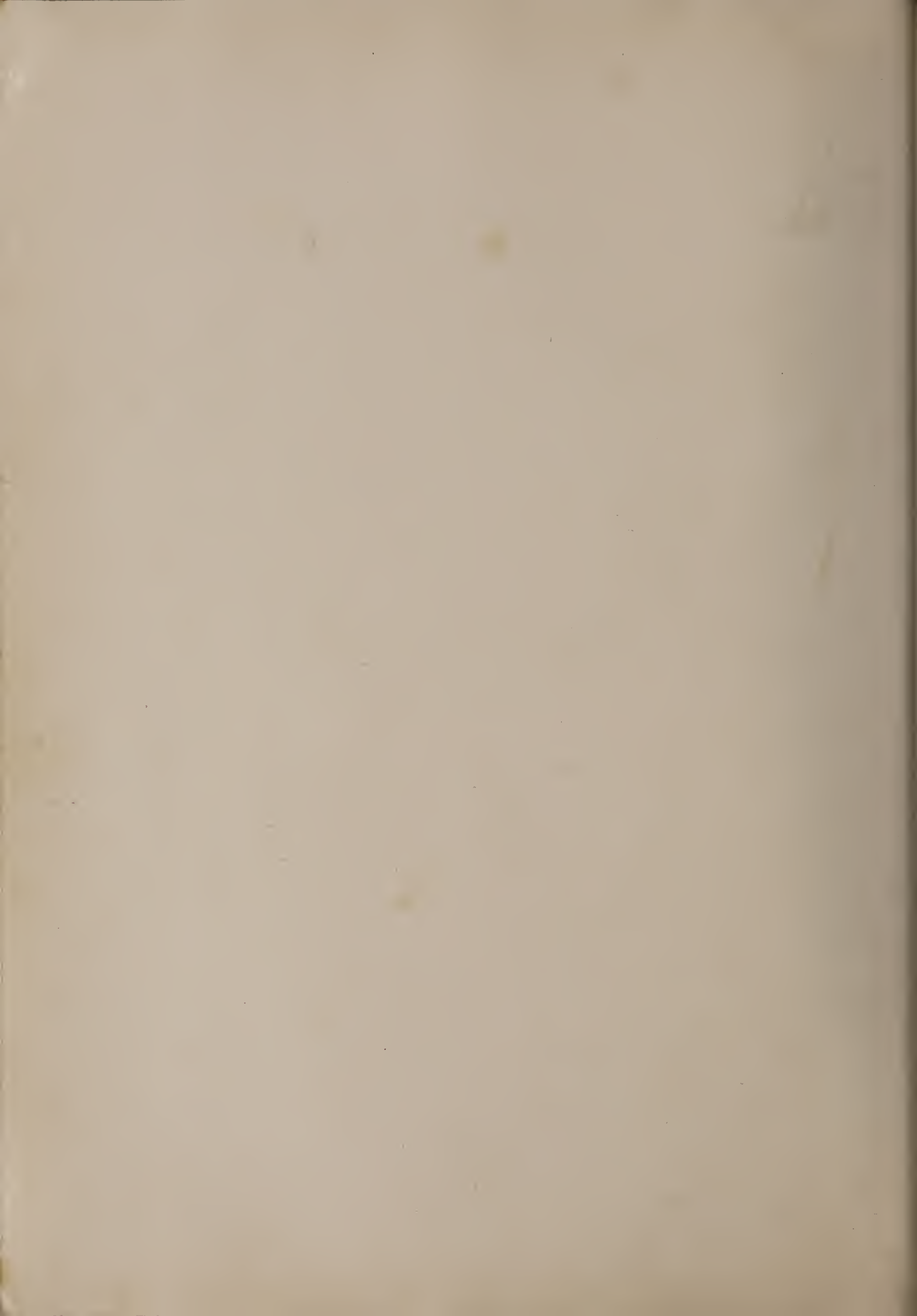
Zantzinger & Borie



Gilded Copper Weathercock on the steeple of the First Religious Society of Newburyport, called The Unitarian Church. Photographed when lowered for repairs some years ago—and exhibited banked with flowers as shown.



Gilded Copper Weathercock on the steeple of the First Presbyterian Church. In this Church was the pulpit of the great evangelist George Whitefield (1714-1770) who in his life preached 18,000 sermons. His body is under the altar.



OLD STREET NAMES, FORMS OF SPEECH, AND OTHER LOCAL NOTES

The first Newbury settlement was made along the Parker River in the Spring of 1635. The settlers were of the substantial middle class of England who came here to establish farms for stock raising. Soon homes were built along the High Road, others built along the Merrimac River, and on up to the Artichoke River. In 1764 the inhabitants of Newbury petitioned the General Court to allow a certain part of the settlement to be known as Newbury Port. The petition reads, in part: "Whereas the inhabitants along the water-side are mostly merchants and traders, and we, the inhabitants of the other parts of the town are mostly husbandman, many disputes and difficulties have arisen in the management of our affairs, etc." This petition was granted, and in 1764 Newbury Port was incorporated. Covering only an area of 647 acres it was the smallest town in the province of the Massachusetts Bay Colony.

Because of its elongated shape, Newbury Port began to designate certain parts of the town by name. "Up-a-long" and "Down-a-long" were terms brought here from their native Wiltshire and Berkshire, and were very definite locations, though their boundaries have never been drawn on a map, or their limits defined by ordinances. Salisbury and Amesbury in England, are in Wiltshire, and Newbury in Berkshire.

STREET NAMES IN NEWBURY AND NEWBURYPORT

The street names during the different periods are interesting and instructive. At first they were named for royalty and prominent families, and were:

King, Queen, Marlboro, Hanover, Essex, Kent, Bromfield, Boylston.

After the Revolution came:

Washington, Hancock, Franklin, Jefferson, Madison, Monroe, Harrison.

Then with the pride of self government came:

Congress, Independent, Liberty, Federal, LaFayette.

There were always oddities like:

Neptune, Ship, Thread and Needle Alley, Elbow Lane.

Then came a singular sequence of fruits:

Olive, Magnolia, Lime, Orange, Plum, Cherry and Fruit.

Also names derived from foreign commerce, etc.

Russia, Silk, High, Low, Merrimack, Water and Fish.

As to Unicorn Street, it is hard to say if this was from The Royal arms, or just another oddity.

"Down Guinea" is under the bridge where the slaves lived after receiving their freedom.

"West Indies Lane" leads out of Newburyport and back of the pond into Newbury.

"Joppa" is that part of the town where the clammers and fisherman lived. "Joppa" like its biblical namesake, has been inhabited by fishermen since time immemorial. As early as 1640 sturgeon were there packed and pickled for the European trade. These river sturgeon were said to be sometimes twelve feet long. At a later date mackerel and cod were brought from the sea and dried upon fish-flakes, and large quantities of clams were to be found upon the flats. This is taken from Currier's History, and was no doubt true at that time. No clams are taken here now.

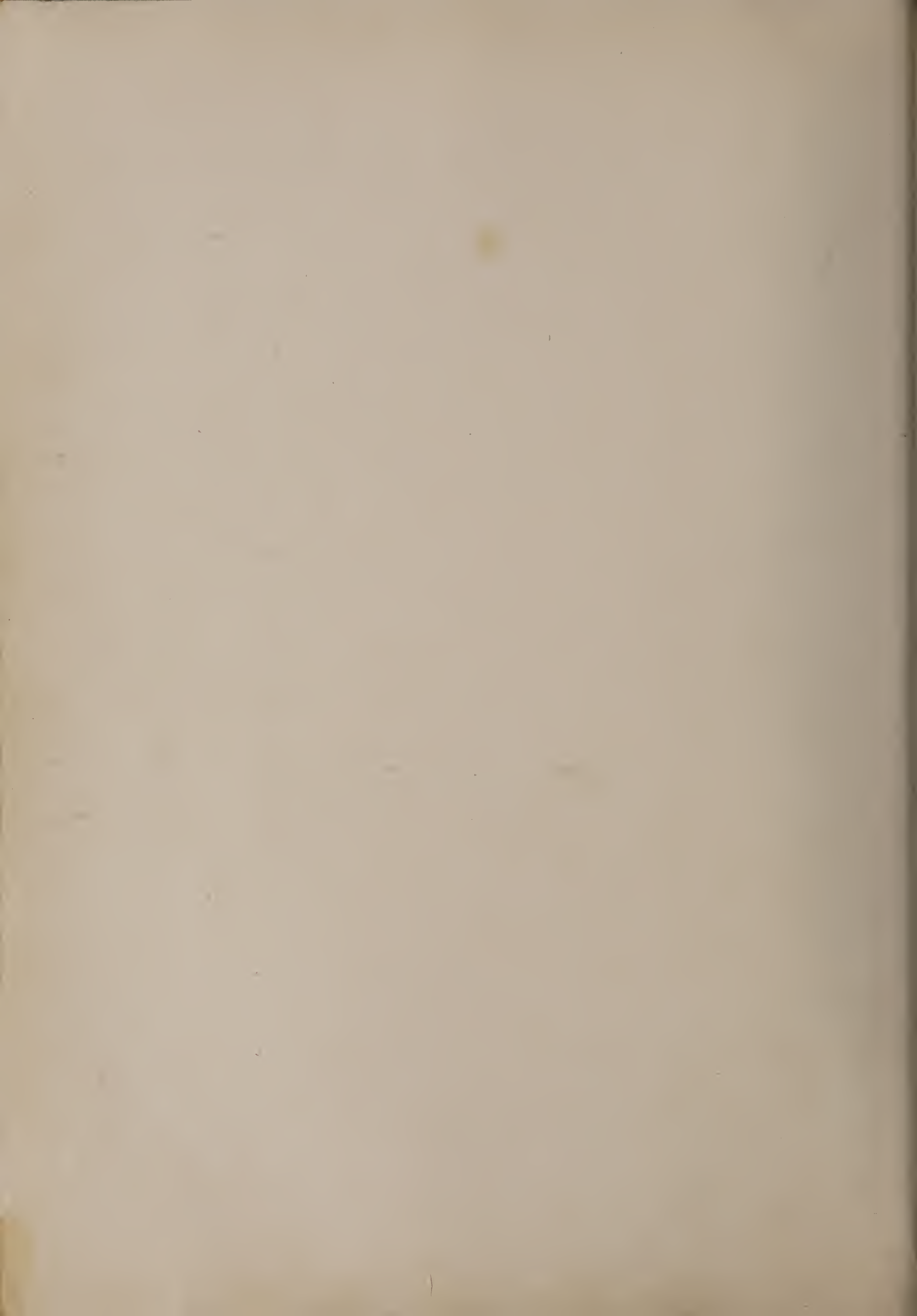
GARDEN, ORCHARD AND STREET PLANTING

The streets were planted with elm and horse-chestnut trees. The spacious gardens had mulberry, Judas-trees, linden, laurel, Balm of Gilead, weeping willow and locust in profusion. These ornamental trees shaded the breezeries and summer houses and were often planted to commemorate weddings in the family, or other occasions. The orchards were well stocked with small fruits and no garden was complete without a supply of medicinal and sweet herbs.

In the great fire which occurred in May 1811 much data on the old houses and their original owners or builders was lost to posterity. In that terrible conflagration the surveyor's office, the public records and the customs house records were totally destroyed.

CHARLOTTE C. BAYLEY

Member Historical Society of Old Newbury



MEMORANDUM ON HIGH STREET, AND THE DEVELOPMENT OF THE "SQUARE" HOUSE

"An ice-sheet, or continental glacier twenty three hundred feet thick is supposed to have covered all New England in the Ice Age."

Perhaps the impression that we in New England are less warm, at least in manners, than some other Americans, may have come from the chill of this ice contact, but now, as we approach the half century, our hot-blooded young people seem much the same all over America, and the last traces of ice seem to have melted from the New England character, as they have gone also from the "broad topped esker which extends from the mouth of Parker River to Pipe-Stage Hill"; and High Street in Newbury and Newburyport is laid out on top of the terrace formed by this ice-contact.

I know of no more lovely street in Summer than High Street. Its wide and deeply shaded curve, with its "square" houses set back from either side by their lawns and trees, is full of a dreamy dignity that is unlike any other. While groups of such houses exist in many of our seaboard towns, the number and effect is great in Newburyport, and nowhere else are they so beautifully on parade, behind their shady lawns, as on the dignified sweep of High Street, which is like an endless jeweller's window, created for their setting.

Says Merrill, "It is difficult to fix even approximately the genesis of the three story dwelling houses. Many of them are found in the old towns of New England, but when, or how, or where they originated, no one knows. It is doubtful if any such houses were built in our own town before 1750. Some antiquarians, more familiar than I with older parts of the town may know something about the matter. At the North End, no such house was built until some years after 1750, and it is doubtful if any of these houses were built here after 1820. The fashionable styles of house that preceded this were the hipped roof and the gambrel roof. The hipped roof wasted much room above the second story and the gambrel involved a good deal of work.

In the material used, the labor expended, and the available room obtained, these square houses were little, if any, superior to the ordinary two story house of the period. They were, however, much more showy and conspicuous as they loomed up before the view. There were three varieties of the style, the big square house, forty feet square or more, rising thirty feet or more into the air; the one with the ordinary front and a three story ell in the rear, which from one point of view looked like the square house; and the third, the three story front with the two story ell in the rear. The Webster house was of the latter kind.

No style of building ever smote people with such a craze as this, or was abandoned more suddenly. These great buildings were found too hard to heat and expensive to keep in repair. After the new streets at the North End were opened, many of these, however, were built between 1796 and 1815; M. Gurney's, by Thomas Emery, in 1796; Mrs. Tilton's, by Stephen Toppan, in 1796; Mr. Sawyer's, by Stephen Toppan, about 1798; Mr. Swasey's, by Coker, about 1800; Mr. Whitney's, by Edward Bass, about 1807; Mr. Patten's, by Joseph Babson, in 1805; the old hospital, by Thomas, in 1797; Mosses's Coffins, about 1800; Frank Davis', by John Pillsbury about 1814; two opposite the silver factory, about 1800; the Gage House about 1800; and the two below the foot of Broad Street by Capt. Sevier and Jonathan Merrill, not far from 1806. Few houses of this style were built after 1812, but common dwellings were constructed on the older styles until after 1840, when the modern style of house, standing end to the street, came into fashion."

These last quotations are from the "North End Papers" by Oliver B. Merrill published in Newburyport newspaper in 1906-8, all of which are worth reading.

METHODS OF PRESENTATION

An architectural record of the buildings in any given locality or town, can be presented in several ways. The houses and other buildings could be shown much as they would show themselves to an interested stranger walking through the streets. Literary Guide Books, with or without illustrations, usually start and follow a sort of itinerary, just as the buildings follow one another on the street. This method would not be clear or interesting for an architectural presentation, which needs grouping for comparison and study, and no such grouping is found along the streets.

Another way of showing buildings might be in chronological sequence, and for a study of archaeology, this would be excellent. It would have to begin with the earliest building, whether an interesting example or not, and end with the most modern.

A book like the present one is concerned with architectural interest, and many of the very oldest have more historical than architectural value. The limitations of their builders' lives were too severe. By Revolutionary and Federal times, however, there was no lack of property and of skill, and the flowering of those times, in architectural terms, meant the flowering of High Street. The flowering of High Street and its characteristic architecture makes one of the interesting groups of houses, churches, etc. in America, and is the most important expression of Newburyport, architecturally speaking.

This Colonial-Federal type of houses and buildings has therefore been brought to the forefront in the present book, as giving at once a presentation of Newburyport's most characteristic architecture. After these come the few remaining, but interesting Churches. Then comes the unusually large groups of Seventeenth Century houses—two or three of these being preeminent. After that we proceed "up along" the river through West Newbury, Amesbury, Georgetown, Haverhill, the Manchester District, and Concord, New Hampshire, ending with the home of Ocean Born Mary in the foothills of the White Mountains.

THE AUTHOR

"When a town has a personality of its own, is it not entitled to a biography?"

M. A. DE WOLF HOWE

INTRODUCTION

I

"Three things in a Building ought to be considered, without which it will not deserve commendation; those are, Usefulness and Accommodation, Lastingness and Handsomness—For that Work cannot be accounted Perfect which is Useful but only for a short time, or not Convenient for a longer; or having these two, hath not also Decency." So Vitruvius is quoted in a book on Architecture in the year 1757.

The three qualities are constant and lie at the root of all good architectural design, at any time or place, in any style or for any purpose. Our present subject concerns itself with a particular style or manner as employed at a particular place for a limited period and for most of the purposes for which buildings were constructed at that time. Mr. Howells's previous book "The Architectural Heritage of the Piscataqua" contains an Introduction by Mr. Bottomley who points out the characteristic qualities of the 18th Century Buildings of that neighborhood and their sequence in design. He also appends a list of books on architecture and the art of gardening which were known to have been used in America in the Colonial period. In this parallel volume on the architecture of the Valley of the Merrimack, it is gratifying to pay tribute to the previous work and it is also a temptation to draw upon it, supplementing its ground work with observations of a general character.

This Introduction will attempt to show how the Colonial and Federal Architecture of the Valley of the Merrimack conforms in all respects with the three requirements of Vitruvius; but because this conformity is largely true of Colonial and Federal Architecture in general, it seems justified to extend the implications of Mr. Bottomley's and Mr. Halsey's list of books, and to seek out further those basic factors which combined so happily to produce the fine examples which we admire. It is interesting to do this because the Valley is notable for its charming and comely 17th Century buildings and for those of the early 19th Century which, though endowed with a remarkable refinement in proportion and detail, lack nothing of the vigor of the intermediate 18th Century.

The public accepts with complacency its heritage of fine buildings as it also accepts, perhaps, its political liberties, which are a part of the same heritage, and which it enjoys with an equal lack of curiosity. But some of us wonder and, as new examples come to light, rekindle our wonder at the extraordinary diversity within the family pattern. We study each example, marvel at the subtlety of the means which gives each its personality and are soon embarked upon a wider course full of surprise and delight. What is it, we ask, that made such variety possible? From what sources sprang such artistic ingenuity? We turn to the architectural books of the period and of preceding periods for an explanation but turn away more impressed than ever. Batty Langley it seems could not have been wholly informed or wholly sincere in saying, "Besides, as the Study of Architecture is really delightful in all its Process, its Practice is evidently of the greatest importance to Artificers in General; and its Rules so easy as to be acquired at leisure times, when the Business of Days is over by way of Diversion." This reassurance to his readers must have been almost as alarming to the architects of the time as such a statement, if made today, would be to those among us who, studying architecture also, wonder just when the Business of Days is over and the leisure times come. One should be a bit wary of Batty Langley the press agent, who claimed his book to contain "the best Designs . . . that have yet been published by any one Master in Europe, if not in the whole world," while it would be a mistake not to study these designs, which are really very good. To residents of Newburyport such phraseology recalls one "Lord" Timothy Dexter: "First in the East, first in the West and the Greatest Philosopher in the Western World," who equally concerned lest his own book "A Pickle for the Knowing Ones" should fail adequately to impress his readers, used similar exhortations in its behalf. He must nevertheless be charged with having had less than Batty Langley to sell. It is known how deftly he turned his hand to the sale of mittens and warming pans in the tropics but it can be seen also how his inspiration in the embellishment of his High Street house was as truly original as his extraordinary philosophy.

Langley would have his contemporaries believe that a design could be readily compounded from the ingredients in his book and that hours rather than years of study were all that were required, but we must look more deeply than that for the explanation we seek. Some force was at work analogous to that impulse in literature which, expressing itself in varied ways but by the use of simple words, achieves acceptable finished composition. If for a moment we assume architecture to be a language, it is quite easy to accord to these books their real place in architectural literature.

The vocabulary of architecture consists of the elements which, like words, must be put together to make sense. The phrase consists of a group of architectural elements or words combined for the purpose of expressing or solving something, but which is insufficient in itself to represent more than a part of a complete unit. The sentence in

architecture is a combination of such phrases or it may be so simple that the sentence is but a phrase and hence the unit. Thence one combines architectural sentences into paragraphs, paragraphs into chapters and chapters into the book. This is not so metaphorical as it appears at first sight, for the true comparison with a language (especially for our present purpose) concerns itself with the choice of words to make the phrase or sentence, the choice of sentences to build the structure of the paragraph and chapter, and finally the welding of the parts into an acceptable whole. The 16th, 17th and 18th Century books on architecture which were in the possession of builders in America are singularly alike and repetitive and may be considered as the dictionaries, primers and elementary grammars of the language. Occasionally, as in the 16th and 17th Centuries, we find the 18th Century English author to be the master himself: Colin Campbell, William Kent, James Gibbs, the brothers Adam or Sir William Chambers and in our own land at the end of the century Asher Benjamin. But more often he is either the practical builder of pedagogic bent and with commercial leanings or the "Amateur"—the Gentleman skilled in an extra-professional way, not a builder himself but eager, as the fashion was, to give permanent form to his original designs. The masters were, as always, the leaders in style and fashion. Their books were therefore to be accepted as somewhat more than elementary and in this concept can be accepted also as a record of vigorous originality. The remainder vary greatly in the quality of their original designs and for the most part contain nearly identical plates and instructions for the use of the Orders of Architecture, pedestals, cornices, etc. The instructions are directed especially to the "artificers" or as we would interpret them today, to the subcontractors and only secondarily to the surveyors ("overseers") or the architects. Only the more ambitious of the books pretended to submit designs for more than the simplest types of building. Sometimes the author may be suspected of bidding for personal publicity and distinguished sponsorship; sometimes he presents a serious record of buildings already constructed. These designs consisted, however, of only the plan, elevation and section at small scale, and were accompanied by no directions as to their accomplishment. William and John Halfpenny for example, contented themselves with a description of their most pretentious design by simply listing the sizes of the rooms, the story heights and a specification as to the treatment of each room, such as the following: "The ground floor, Hall A to be wainscoted, dado high, the rest stucco'd with Ornaments of Plaister or Carving, enriched Plaister Cornice and Ceiling, and marble Slab Chimney Piece with Wood Carving and Frame over it; the Floor laid with black Marble and Portland Stone. . . ." Such descriptions were valuable to compute the ultimate cost in advance: "The body of this Building contains 50 squares and a half and may be built at £175 per square which will amount to £8838." But to serve as a true guide to good design in all its intricacies the Halfpennys left out everything essential.

In turning again to Langley: "As very often it is required to erect Monuments in Churches, at some considerable heights above the eye; therefore, for the sake of Masons I thought it necessary to demonstrate the proceeding that they might avoid errors in proportioning such Work for the future." Here the author gives useful hints as to the effects of foreshortening in design but also drops the stronger hint that he is concerned in this matter of monuments solely with the stone masons. This important point brings us a nearer view of the true picture of the factors which combined to produce the buildings which we admire. Of these factors the most important was undoubtedly the so-called "Craft Tradition." This tradition was no mere custom handed down from master to apprentice, it was rather a jealously respected professional instinct of ancient birth and direct lineage. One can see that Langley and the other authors depended so much upon this tradition that they could recommend with no misgivings, entire reliance on the mason, for example, not only to provide the best materials like stone and varied marbles for a mantel piece or monument, but also for the design, its scale and detail and in the case of the monument for the carving of the decorations, the spacing and cutting of the letters; in short all but the wording of the inscription itself. The same recommendation held for the carpenter, the plasterer, metal workers and the other trades. The practicing surveyor or architect felt the same confidence in his collaborators and therein lies the secret of homogeneity and conformity.

The craft tradition was indeed a phenomenon, beneficent in every way. A harmony existed between workmen and artificers in the midst of a society which demanded good work and progressively more and more refinement. The insistence of demand for quality created a spirit of keen rivalry. This rivalry may have been more in the nature of emulation than of competition. Certainly there is no record of competition as we understand it today, but the record speaks plainly of the type of accomplishment which sacrifices nothing of art for pure gain. It must have been emulation. If so, we are in a still better position to understand the extraordinary examples which we are attempting to explain. A concept of a foot race based on emulation rather than competition can largely discount the reward to the winner, the credit being divided among all participants who, finishing at about the same time, are judged more by the quality of their performance than merely by their speed. Consider a group of craftsmen at a given period. They participate equally in the creation of a work. There is a standard of form. If the standard can be exceeded so much greater the credit. Rivals in each trade spur themselves to better their own form. At one moment one artificer seems to lead, at the next moment it is another. Demand is insistent also on change and this human propensity was noted in this very connection by Horace Walpole who records rather cynically that no generation is content with the achievement of its predecessor but must forever develop and refine these achievements into new perfections until decadence sets in. So, our emulators find new forms finer in scale, not always less virile nor more elaborate but approaching closer to the limitations imposed by the material in

which they work, and we see the subtle changes in style evolve. Moreover buildings were not the only commodities that were being constructed. There was the furniture with which to equip and adorn these buildings, the silverware, the china or pottery, iron and pewter work. There was shipbuilding, bridge building and tool-making. In all these artifices there existed the same spirit of emulation. The surveyor or architect, the mason and carpenter no doubt consulted with and watched the cabinetmaker, silversmith and shipwright at work. They all paid attention to the tendencies from abroad, for obvious reasons more and more alive to these than to tendencies in distant portions of their own seaboard.

Since the architectural language of the 18th Century in New England was classic, it is easy to recognize the words of the language; the columns, entablatures, pedestals, pediments, arches and the like. However, it is their combination in a multitude of forms that is worthy of admiration. Phrases and sentences with varying meanings led with good proportion between the elements to an ultimate composition which was not only well designed for Usefulness and Lastingness but as Vitruvius required, for Handsomeness also. This ultimate composition was, like the "organic whole" of Philosophy, a total greater than the sum of its component parts. It was an artistic whole containing qualities that cannot be measured or prescribed by rule or module and therefore, in the language of architecture, it was good prose and sometimes indeed in the simpler and better examples, good poetry. The happy result depended upon the happy choice of the elements and their happy combination, and since discrimination cannot be taught entirely by precept nor a successful design be achieved by a combination of compromises, it was mandatory that a directing hand prepare the design as a means of combining the elements in a proper manner. The second important factor in the production of excellent buildings was therefore the directing hand. The man who directed the work was more than a craftsman or artificer; he was a man who could not only read a plan but draw one. It is to him, not to the books nor to the rules, that we are primarily indebted. Generally he was trained in the practical field and as he turned his attention to the fine points of each trade, he became familiar with each. The unmistakable professional touch that the artificer gives to his chisel or plane or drill was his. Becoming the surveyor or architect he became also that unusual man able deftly to handle the intangible matters of design as well as the tangible matters of building. He could fit the unit elements into their proper spacings, relate wall surfaces perfectly to window and door openings, and design the envelope in such a way that roof line, projections and dependencies produced an interesting and "Handsome" whole.

The training of the architect, therefore, was in the same school as that of the artificer. He was generally the broader and more masterful of these. He knew his collaborators and trusted them as implicitly as Langley recommended. He knew his books and their implications and could use them intelligently and to good effect.

II

The Colonial architecture of the Merrimack Valley is singularly satisfying and derives much of its lasting charm from choice of materials and skill of workmanship. Building materials that were ready at hand in Northeastern Massachusetts and New Hampshire were limited in variety, but they became in competent hands adequate vehicles for the expression of local artistic character. There were the favored white pine and the respected white oak, the latter used extensively in the 17th century and the former more so in the 18th and 19th both for framing and finish. The white cedar provided shingles and sometimes clapboards. Since these woods were fine grained and durable it was unnecessary to waste time with others less workable. There was little conveniently located stone of suitable workability. It was logical therefore to use brick for masonry buildings and to employ stones only for trimming; granites for steps and foundations above grade, and Vermont marble and Longmeadow sandstone for lintels, belt courses and coins.

With this supply, limited in comparison with that of other seaboard states where excellent laminated building stone was to be found, the artisans of the Merrimack Valley contrived extraordinarily well. Their ingenuity was directed by the discipline of limitation into a habit of making the most of what they had—an experimentation that brought with it an appreciation of the adaptability of their few materials and led them to an achievement of signal mastery. To this experimentation we are indebted to a greater degree than is generally realized for the interesting diverse similarity of the buildings of our heritage. Moreover it safeguarded them from repetitive similarity. There was little standardization. A tree felled and worked would provide large timbers or wide boards, but the residue of this virginal growth, close ringed and compact from its slow forest growth, was too valuable, even in plenty, to waste. The clapboards would be necessarily sawn in different lengths and widths and the shorter and narrower of them would be set aside to be laid last near the ground in a graceful diminishing scale of widths "to weather." This process of lumber saving contributes to the delight of the observer who understands that it is to this cause as much as to age that the soft sunny texture of clapboarded houses may be attributed. The clapboards were rarely butted. Generally they were lapped at the ends and secured by the handmade rustless wrought iron nail of the period. The resulting surface was just uneven enough to add unconsciously to the important matter of texture.

The bricks deserve more than passing notice. They contributed not only texture but color, and so deserve double notice. The intentions of the Colonial and Federal architects and builders could not have been carried out without the very brick that they caused to be made. A brick harder or darker, larger or of different shape or

of smoother or rougher surface would have defeated the purpose of the design. A brick of high relative absorption, hand made and therefore slightly wrinkled, drawn from the kiln before the bench brick had blackened and hence, in the "run of the kiln," of a uniform pinkish salmon brown color, met the need perfectly. It was delicate. So, consequently, could the pine staff beads that were laid against them be delicate. The window frames could be delicately beaded, the sash fine muntined and the cornices fancifully and freely designed. The mason knew his duty. He slaked the lime from Long Island Sound and Maine, and perhaps, as in the South, added to it burned clam and oyster shells. He was most careful with his sand and its proportion and must have insisted that it should be free from salt or vegetable content and that his water should be pure. Otherwise there would not have been the perfect bond achieved with mortar that was so imperfect in the modern sense. His care in the selection of sand assured that the color of the mortar should harmonize with that of the brick; but it is we, the beneficiaries, who have inherited the added harmony of weathered age. The bond was selected as much, no doubt, for its contribution to texture as for good building. The Flemish bond, systematically laid out in its best form with closers at the corners and usually at window and door openings, was not as strong nor as expensive as is the true English bond of alternating courses of stretchers and headers, but it was stronger and more costly and certainly more beautiful than the common bond of the later 19th century. It produced, at medium expense, the effect of a scintillating pattern as interesting as that of the clapboards on frame buildings. One would suppose that here again, the similarity of bond and color would result in tedious repetition, but upon examination, one finds that no two doorway openings are exactly similar and that the lintels are not always contrived in a similar manner. These openings were spanned by nicely dressed marble or sandstone, or by a centered, segmental, elliptical or flat arch of rubbed brick with fine lime joints. Usually they were spanned by a simple lining of headers or in the flat arch by a continuation, without special treatment, of the Flemish bond itself.

There were other materials of lesser importance. A full description of the ways and means of Colonial building would not limit itself, as this summary does, to a discussion of those only which contributed in greatest measure to resultant character and charm. Roof covering, framing and plastering would be treated with more than the passing notice that is pertinent here. The hidden portions of the buildings were rough; the joists, posts, girts and rafters were adzed, the planks rough sawn and the laths hand split. Indeed the framing and foundation work were often very rough indeed and from a modern point of view defective both in design and workmanship. It is probable, therefore, that a wide gap in capacity existed between the laborer type of carpenter and mason and the artisan carpenter and mason to whom, with the architect, we are directing our attention. The former group handled the heavy saw, axe and adze; the sledge hammer, drill and crowbar. The latter group handled the plane, chisel, brace, bit, screw driver and hammer; the trowel, cold chisel, jointing rod and bush hammer.

These latter tools not only were a means to an end but played an important part in directing the end itself. Witness the moulding plane. We are all familiar with this interesting instrument. It was made of maple or fruit wood, high in relation to its width and provided with a knife shaped for the moulding it was designed to run. The base was cut to conform with the profile of the knife. Each plane cut one moulding only. The carpenter possessed a chest full of them. He did not usually make his planes; he bought them. If he happened to live in a populous center, situated in a seaport or on a regular stage route he could easily keep in touch with the local hardware merchant. The latter received periodic visits from the tool salesman who in turn represented the manufacturer. It was the manufacturer's business to keep abreast or ahead of the trend in style. Like the dressmaker of today he would attempt not only shrewdly to guess the next demand by fashion but also to influence it. His stock of tools would be kept in a constantly fluid state, old models would be replaced with new ones, innovations by others would be zealously watched and adopted. If, on the other hand, the carpenter lived in a locality far from populous centers he would be more likely to call upon his own ingenuity in fashioning his planes to his own fancy. Wherever he lived, if he were so conservative as to resist the temptation to buy the planes of new moulding design, he would continue to use those of an earlier vintage in buildings of a newer stylistic general design and by so doing would create anachronisms in style expression which are sometimes puzzling to explain. The enterprising carpenter abandoned the old planes and eagerly embraced the new. He was aware that he had not yet wholly explored the possibilities of wood for artistic expression, and the emulation to which we have referred spurred him to experiment with new refinements.

In the Valley of the Merrimack he always kept his work within the limitations imposed by the material, never permitting himself to indulge in the temptation, elsewhere to be noted, of so refining his mouldings that the thin protective covering of paint would tend to erase them. The development of architectural style in this locality coincides with the development of the moulding plane, but was not dependent upon it. The mouldings themselves had in general no colloquial meaning. Identical mouldings at stated periods can be found in examples in every seaport town from Charleston, South Carolina to Wiscasset, Maine. It was rather the combination of the mouldings that established the general character of the wood work and it is, of course, in this combining of mouldings into the fabric of the general design that we see detailed evidence of the directing hand working in the local idiom.

It is difficult to escape the conclusion that there was a continuous struggle for emancipation from the rules of Batty Langley, William Paine and others. Indeed, as the culminating period approached with which this book-

principally deals, the rules became less restrictive or applicable. The first published books emanating from England dealt with classic proportions in classic material; namely in stone. After the earlier generation of cottage builders in New England had struggled with the adaptations forced upon them by the materials available to them, their successors were called upon by improved conditions to widen their scope and to translate the newly popular classic forms in terms of wood and brick. They turned to the books for the basic rules and forms just as we do to similar books today, but being true artisans and a part of an honorable craft tradition, they recognized, far better even than they contemporaries in the wood using portions of England, the wide possibilities of their material. The soft straight grain of the amenable white pine should be given great credit for this.

With the fineness of detail of the early 19th century there was no diminution in general dimensions. Rooms were high studded, fireplace openings remained generous, door openings were sometimes of double width, but the finely moulded frames still retained the scale and proportions required for strength in design. Broad areas were gracefully spanned by light arches in wood connoting decoration rather than support. Interior cornices took on new forms distinctly at variance with classic precedent. The effect of cornice height and depth was retained and with the elimination of bed mould and modillions the cornice became a combination of two boards—one at the top of the wall flat but neatly beaded, and another gracefully moulded extending out into the ceiling area, both combined by a delicate cove moulding at the intersection. Motives of all types were frequently ornamented with gouged rosettes and flutings, by inlaid mahogany or white lead. There was no overloading of ornament, but on the contrary a true conception of its decorative value. The needs for dimensional strength were satisfied by the simplest means.

III

The Valley of the Merrimack River is most attractive and inviting throughout its winding length of one hundred miles from the source at "the confluence of the Pemigewasset and Winnipiseogee rivers" to Newburyport, where the river widens greatly and flows as tidewater between marshes and over sandbars to the sea. Industrial development of the last half of the 19th Century has obliterated much of the picturesqueness of the riverside towns, as revealed by the early views, and one deplores the neglect by the planners of this development of the three cardinal requirements of Vitruvius. The mill designers of the earlier periods had discovered no disharmony between industrial needs and artistic flexibility, but still listened with disciplined respect to the civilized demand for Usefulness and Accommodation, Lastingness and Handsomeness. Many of these mills still stand along the river course, sometimes surrounded by later encroachments. Some of them are really beautiful as they rise in stone or brick or wood many stories above the water, surmounted by graceful cupolas or flanked by well designed towers. For the most part, however, the greater industrial towns consist today of an architecture that has superseded the Colonial and Federal, and we are therefore led to the scattered townships and farms along the river and finally to the largely unchanged City of Newburyport at the mouth. None of the townships should be ignored, no farm house or elm shaded street of Colonial and Federal houses such as that at West Newbury, or the town greens like those at the Kingstons, should be missed. Nor should it be supposed that the industrial cities do not possess interesting Colonial buildings. There are many that are painstakingly preserved by appreciative owners or societies.

Near the river's source in New Hampshire are the towns of Tilton and Franklin, Boscawen and Penacook; further south lies the countryside between Milford at the west and Derry at the East. Beyond Chelmsford one passes through a delightful pond spotted area of winding ways and attractive crossroads thence past Windham and Atkinson to the charming Kingstons and south of the beautiful town of Exeter to Hampton and Seabrook. South of the River and east from Chelmsford one can find high roads and back roads rich with fine examples of architecture. Here lie Andover and North Andover, Bradford, Boxford, lovely Groveland Green and beyond Georgetown, West Newbury, Newbury and Newburyport.

The mill repeatedly asserts itself as the evidence of the budding industrialism of New England. Sometimes the original mill and its dependencies stand intact and in operation today, a charming group complete with the factory at the dam, the mill houses for the workmen's families and the mansion house of the owner set aside on a slight rise of ground. The farms lie in flat and hilly land with their cultivated fields and pastures all of moderate acreage extending out from an attractive group of buildings of which the great simple gable ended barn is the dominating element. The barn is often connected with the farmhouse by a succession of one story buildings, summer kitchens, storerooms, carriage sheds and the like. The group, overshadowed by great elms or maples, conveys an impression not only of a type of construction and planting adaptable both to the heat of the summer and the severity of the winter but also of spontaneous artistic creation.

The farmhouse is planned on a symmetrical axis. It stands nearer the highway than is usual in the southern states where the symmetry of the plan is greatly accentuated by the long axial driveway which often ignores for the sake of this symmetry, the shortest way to the road. But in the south there is less snow to contend with. A front yard was usually planned with pleasant fence and large enough for the ultimate spread of the great trees, the pair of elms or maples which stand symmetrically and like hospitable sentinels before the front door. The house is of two stories and a half, gable ended with five openings on the front and three or four openings on the

side. Its variety, within the family pattern, is extraordinary. The 17th Century farmhouse of cottage type is illustrated in the latter part of this book. It developed, through the intermediate stage represented by the Short House in Newbury, into the Georgian farmhouse of fine pedimented doorway, massive chimney and small paned but beautifully interrelated window openings with their box frames and heavy slatted shutters. This type in turn gave way to a building of greater depth and higher stud with finer details of doorway and cornice. This last type was followed by the gaunt structures of almost "Shaker" simplicity with their flat side-lights at the door, large windows and large glass subdivisions, and with evenly spaced clapboards and bricks laid in common bond.

So important is this subtle change in style and manner that an earnest effort has been made by the Historic American Buildings Survey to record it by the selection of closely similar buildings for accurate measurement and comparison.

[Measured drawings of architecturally important buildings throughout the United States are deposited in the Library of Congress, Fine Arts Division, Washington, D. C. and are available in blue-print form.]

The visitor will quickly note the marks of this quiet mutation. It adds greatly to the fascination which is first awakened in him by the placid river course, by the spotting of the township and farm groups against their background of rolling hills which are either wooded or patterned by orchards or by pastures of stubble and ground juniper. He will see how the farmer sought to identify himself with his land, and in doing so to provide buildings of utility and adequate size, the barn being always more important than the dwelling, and how he built on solid foundations and chose his materials for durability. In identifying his needs with the generous gifts of the countryside he built with simple dignity and with an eye for composition and line. But he probably never heard of Vitruvius.

The church stands at the Village Green, on the town square or on the city street. It has its own very interesting story to tell. From the attractive and early example at Sandown, New Hampshire, through the stately and outstandingly beautiful First Parish Church in Newburyport, it quietly reveals the extent to which it was influenced by the rapid growth of the parishes during the later Federal period. Only rarely and in remote places and where the population has remained stable can the earlier structures be found. Growing communities quickly overflowed the capacity of the smaller buildings. Older churches yielded to newer and larger ones built in the manner of the Greek Revival and even later forms. There is, therefore, less opportunity in the case of churches to trace changes in architectural style with the same thoroughness that is made possible by the surviving farmhouses. Those, however, that were built at the culmination of the Federal period and have survived are fine examples of a wood working principle that has found its proven place in art. Quite emancipated in design from the stone proportion that is so inappropriate to any material other than itself, they are as harmonious with the Valley countryside and tradition as are the dwellings. The same scale binds them with their surroundings. The wooden belfry or rising tower or steeple terminates gracefully in a fanciful finial or vane and lends accent to the scene.

The presence of the side gallery is recognized by a double row of wide windows on the side; or if no gallery is present, the condition is expressed by a single row of bays reaching high to the cloistered arched ceiling. Representing the old meeting house but enlarged to considerable size, the church has its tower room or vestibule with flanking gallery stairs and its chaste nave and expanse of white panelled pews with mahogany rails and book racks. The communion rail and table, the reading desk and pulpit stair are raised a step or two above the floor, while above them flanked by graceful stair railings, stands the pulpit, high and dominating, and in most examples well proportioned and dignified. The bare cleanness, the simple whiteness and the wide frankness of the interior requires the presence of no congregation to create an impression of consecration or of serene sufficiency.

At this point in the discussion it is appropriate to turn with much respect to the work and publications of our American architect, Asher Benjamin. There is no church in the Valley which can be attributed to him as a designer but it is more than probable that the many editions of his books, some of them illustrating church buildings, were used as manuals in the sense that we have described in the construction of these churches. He is the only author who seems truly sensitive to the rapid changes in style and who appears to foresee the somewhat abrupt approach of the Greek Revival. In 1847 he records that "The Roman School of Architecture has been entirely changed to the Grecian." He himself has changed with the times: "The Roman orders are chiefly composed of small and ungraceful parts and the mouldings are made up of parts of a circle, which do not produce that beautiful light and shade so happily effected by the Grecian mouldings—I confess myself to be an admirer of the Grecian Architecture yet I am not disposed to condemn the general proportions of the Roman." Here an exemplary designer of churches reveals a sensitiveness in moulding appreciation which would be more commendable if not carried quite so far. He should have been more aware of the appreciative ingenuity of the American carpenter who made such radical modifications in Roman mouldings as to give to them much of the very quality that he admired in the Greek. It was generally by breaking the hard and fast rule of the Vignolan imitator that the American woodworker had achieved his notable results. Benjamin had wrought well in his prime and as he grew

older was naturally impressed by the new revelations of Stuart and Revett whose measured drawings of the Temple of Theseus and the Choragic Monument of Thrasyllus at Athens filled him with a pleasant vicarious excitement. He was not to live to see that a purely monumental style adopted more as an innovation than as a vehicle for the solution of increasingly complex problems, could accomplish scarcely more than to give a few artistic men an opportunity to solve the simpler problems with new breadth and grace. In the Merrimack Valley the few good examples of Greek Revival are very simple indeed. It must be admitted that they do not compare in architectural interest with the examples of Ohio and Indiana where the style was handled by Costigan and others so well as nearly to justify itself as a style adaptable to the American Way of Life.

IV

The Seaport Cities of Portsmouth and Newburyport dominated the activities of their respective river valleys. Their architecture is typical and distinctive, and so representative of that of their vicinities that Mr. Howells has concentrated his attention upon them in his two volumes.

In Newbury and Newburyport the 17th Century houses are numerous and interesting enough to warrant a special visit. They are comely, picturesque and well preserved. Among them stands the ancient Pierce-Little house. It possesses each of these qualities and, because of its unaltered setting, deep in its own domain, it possesses also the calm dignity of venerable age. There is no hint of the classic revival in the original design. Obviously Vitruvius had not been consulted but here in this example are unmistakably conjoined not only Usefulness and Lastingness but Handsomeness as well. The approach to the house from the High Road is straight and flanked with trees. The way is barred and barred again and as one stops to pass through, the farm land widens into pastures and the pastures into woodland and the meadow land beyond stretches out to the tide washed bank of the river. The Upland Plover makes the pasture his home for a week or more on his southern migration and the Black Bellied and Golden Plover return each year confident that no change has taken place to disturb them. The drive turns out and gently back again and there before one stands a vine-clad gable in stone and brick with deep arched porch and flanked by the wide windowed walls of the house. Great trees tower over the steep roof and cast their shadows upon it. There is an enchantment that reminds one of places remote and ancient. The link which binds this house architecturally with its ancestors in the southwestern counties of England is still unbroken. The original casements have been replaced by double hung sash but here the wide openings in the masonry have remained, interestingly reminiscent and sparkling with many lights. Elsewhere in the frame portion of the building the construction was readily cut and the openings made to conform with the new high narrow sash of the last decade of the century. The projecting gable containing porch and porch chamber is characteristic of the 17th Century. The local field stone of which it is built was found to be none too amenable for the construction of the distinctive round arched openings prescribed by contemporary style. The builders were evidently determined to master the problem, however, and with precedents in their home counties in England none too clear in their minds, they contrived the facing of their arches in brick. The result is charmingly picturesque and represents one of the earliest examples in America of the mandatory effect of inadaptible material upon forms which had been perfected in appropriate material in England. The Toppan and Coffyn houses and the Swett-Ilsley Tavern stand close together on the High Road, all of them in frame. Their interiors are more worthy of study than their simple though well designed facades. They belong to a period of open framing in oak with heavy chamfered posts and summer beams and wide oak spanned fireplaces.

The Short House at the corner of the High Road and Rolfe's Lane has already been referred to as transitional. The double hung sash with their very small lights and comparatively heavy muntins of the earliest period of such window types are symmetrically spaced, balanced on the central axis. The front door is wide and generous, and its frame, classic in all its detail, is startlingly dominating. Complete with arched pediment and modillioned cornice, it must have seemed to the critical eye of the period as a bold experiment and it probably served as a limiting example for future similar designs. Classical elements had not yet had time to adjust themselves from the stone scale of England to the wood scale of New England. The heavy box cornice of the period is retained but classicism, more timorous than about the front door, creeps in under it in the form of a row of widely spaced modillions and a bed mould. The resultant aspect is more charming than such critical notes would lead one to expect. The mass is agreeable, the brick ends and their strong chimneys hold the details together in a curious harmony of different scales. One views this house with a keen delight that never dulls. In winter or summer, against its background of green or changing foliage, it stands contentedly sufficient in its black brown coat and red trimmings. It is a house painstakingly preserved by the Society for the Preservation of New England Antiquities and extends a kindly invitation to the visitor. Within, one's delight is further augmented by the harmony of the woodwork. The stairway is no longer of the winding type, on Jacobean plan and with tentatively classical balustrade. It is forthright and evident, completely in view, and consciously decorative in the general plan of the house. The value lost by the employment of greater space is more than retrieved by the implication of comfort and cordiality. It is not the wide, free semi-monumental stair of the broad transverse hallway of the later period, but it is a self sufficing intermediate link necessary in the logical chain sequence of development. The fireplaces are no longer the huge openings of the past. The leakage of air which made the double hung sashes more de-

sirable than the rattling casement, was not wholly stopped by their installation. Count Rumford had not yet appeared to introduce principles into the design of the opening and the flue, but the householder knew well where most of the heat generated by his fast depleting fuel supply was going and took a logical step in the right direction. He cut down the size of the opening, both in width and height and reduced the depth to the back. There was less smoke and sufficient heat. The carpenter stepped in at once to make the panelling relate pleasantly to this new proportion. The fireplace became a part of a new architectural treatment; a centered element flanked by fluted pilasters, quaintly wrought. It was not yet endowed with a mantel but was surrounded by a moulded bolection frame which harmonized, as a mantel could not, with the woodworker's conception of wood for wood's sake, where pilaster terminates in a cornice which is a part of itself.

A full study of the buildings that were constructed in Newburyport from 1770 to 1820 would necessarily refer in detail to the economic history of the city and would trace the influence of prosperity and the lack of it upon building activity. It would explain the affluence of certain families and the vicissitudes contingent upon the uncertainties of the Revolution which affected the fortunes of others. It would also explain that although the building of large merchant and war ships was a common occurrence in Newburyport since its incorporation as a city in 1765, shipbuilding as a trade (for which the city is famous) did not reach a flourishing state until after the buildings in which we are interested had been built. The town of Newbury, a cattle raising and farming community had grown northward to the river mouth and the separate entity of "Newbury Port" had assumed the physical aspect of a city before it had adopted the political form. The water front and the perimeter of the market square were the first areas to take on this aspect, and when congestion had enlarged this busy neighborhood to include contributory streets and wharves, the community must have included 18th Century buildings of colloquial interest. Here stood the old Wolfe Tavern and the fine building of the Phoenix Insurance Company and a long list of others woefully described in the printed account of the "disastrous" fire of 1811. The city of Portsmouth suffered an equivalent economic loss from fire at about the same time, but while this fire must have removed many buildings of architecturally historical importance, it did not fortunately destroy essential evidence of the sequence of style. The fire in Newburyport must have been disastrous in more than the meaning of the inhabitants of the time. For Newburyport is not rich in interesting examples of the 18th Century and probably unlike Portsmouth, never was. The small reserve of evidence was undoubtedly obliterated and we are obliged to turn to the few buildings which stood outside the area of conflagration and which have survived. In these buildings evidence of sequence of style is insufficient, but the Tristram Dalton house with its individual features serves as a valuable clue to an imaginative picture of what this sequence may have been.

The older streets parallel to the river and the side streets perpendicular to it contain many interesting houses. The important ones are of three storeys. It is noticeable that the side streets were the wider and more important residentially than the others, and also that the proportion of brick three storey houses to those in frame is greater on these streets than elsewhere in the city. The reasons for this are perhaps to be found in the natural desire of the earlier affluent families to build solidly and well and in the emulation that such construction inspired in a slowly growing community.

Conversely about 1800, High Street on the ridge became the popular place to live. From 1805 to 1815 during a period of greatly increased activity, and at a time when the profits from the West Indian trade had been realized and safely reinvested a large number of new houses were built and many of them simultaneously. Brick houses were erected and probably more would have been had the artisan masons been able to work quickly enough to meet the demand for them. The carpenters on the contrary, could more readily do so. Records tell us that two years were frequently consumed in the construction of a frame house and stable, so that impatience must have had its influence on the choice of exterior material.

All of these houses were simple. Most of those on the ridge side of the street were set upon the ridge itself and well back from the road. Those on the lower side on the contrary were set back only far enough to ensure reasonable porch space and an opportunity for shrub planting behind the side walk fence. Each had its stable and yard and each stood at a respectful distance from its neighbor. They form a line or community or group of houses over two miles in length possessing a composite air of dignified complacency. They resemble their cousins on the side streets, houses that are built closer to the street and to each other, but they bespeak an emancipation from congestion and an effort to bring into city life the amenities that are dependent on seclusion.

The restraint that is so apparent in their architecture, contributes greatly to their interest as a group. Just as the master hands felt the necessity for emphasis in mass and detail only where emphasis is permitted by good design, so in the linear composition of these many simple houses, emphasis results from setting and surroundings rather than from any effort at pretention in the houses themselves. The fences are of great diversity in design but of uniform scale. They catch, as good fences should, the direct light from the sun and the reflected lights from their members and in a bright linear pattern of vertical and horizontal lines mark the width of the generous elm arched highway. Some of them are of iron, some of pickets with stone posts, but most of them are of wood, brightly painted. Some of them bend gracefully back from the sidewalk in a long arc as if to imply that the fence is there for no protective purpose whatever and that property lines are of no importance at all, but rather that it serves a decorative purpose only.

It is not intended that the impression shall be given that Newburyport may claim to be unique in having a

delightful character of its own. It is, however, greatly to be desired that the impression shall be given that the family of communities in Colonial America is endowed with an extraordinary variety in character in its members, just as any family will be. Newburyport, being a member of this family and one of the most well preserved, inevitably has a character of its own. It is an unusually individual character and in many of its aspects most attractive. Nor is it pretended that the particular characteristics of Newburyport or any other town can be so described in many words as to produce an impression as adequate as that to be derived from excellent photographs or better from a visit. But a photograph cannot show all nor can a visit be entirely satisfying. There will be the garden left unseen. Through lack of time to call, the visitor may miss the clear and sunny view through the front door past the stair and out into the rear court and along the garden axis path. The odor of boxwood may be smelt from the street but there may be a reason why it may not be traced to its source. The terraces may be flanked on either side of the summer house by plum trees and seckle pears in bloom or weighted down by fruit, but one's haste or unfamiliarity may prevent the possibility of the enjoyment of them. But one may stop and examine the Bulfinch Court House, the old jail, the wharves, the pleasant business blocks and the houses at leisure. One may wonder, as a foreigner who is unfamiliar with our heritage will do, what manner of development can be responsible for the great square house, and marvel that a mass, so ugly from the point of view of unfamiliarity, is so satisfying in its particular setting and dressed in its particular type of detail. The entablature of the old stone classic window is reduced to a thin vestige of its forebear, depending more on reflected light under its thin cornice than upon the shadow that the thin cornice may cast. The light railing surmounting the main cornice of the house is fanciful and rhythmic in repetition and interruption of motives. A cupola or attic room may crown the whole, and if so, it will be nicely contrived and will command a view of the river and the sea. The stable is adorned with decorative though meaningless arches and blank bullseyes nicely devised with impostes and keystones. But one rejoices that the carpenter had a sense of humor too and that the owner appreciated it. It was good humor and well adapted to its subject.

Within the house, a pleasant sense of height is felt immediately. The stair rises in some instances in the lightest manner through two stories. It divides and returns, it leads to a fine arched and recessed window and then again it rises soberly and grandly with twisted newell post and heavy hand rail to a high balustered landing above. The rooms are mostly square and it would be more interesting if more of them were not. But they are never quite alike. The mantel is flanked by graceful arches at the side windows. The windows are sometimes set in deep panelled reveals and fitted prettily with mahogany window seats, sometimes they stand flat and nicely framed on the high delicate chair rail of the dado. The dado consists of a wide clear board of pine. The baseboard is high and contrasts nicely with the door architraves as they descend plinthless to the floor. The mantel is always attractive and attention is invited to the photographs which indicate in some instances the skill of the artisan in treating with the flat surface of the supermantel. He is not caught napping in superimposing a pilaster axially upon another above the shelf, but realizing the inevitable visual widening of the composition at the top if he were to be so slavishly classical and devoted to the rules, he is sensitive and ingenious enough to arrange the upper pilaster a bit closer to the center than the lower and yet to contrive all of his projections and surfaces to conform. He will use two mouldings very near one another of equal size but in one the fillet and bead will be small and the cove the greater and in the other the cove will be small and the fillet and bead the greater. He seems never to run out of ideas.

These houses were lived in and comfortably lived in considering the standards of comfort of the time at which they were built. It would be a mistake to believe that they represent a certain standard of beauty and that they were the result of artistic emulation for beauty for the sake of beauty alone. To believe so, it would be necessary to assume that the buildings depended upon unimaginative contentment at an achievement in beauty and that the formulae once determined were persisted in at the expense of comfort and convenience. This assumption would deny the designer his just credit for ingenuity and for comprehension of the subtle changes that were taking place. The people were not aware of those luxuries which are the bare necessities of today. They introduced improvements as they were invented but it must be remembered that real comforts as we understand them came into general use hand in hand with the low swing of architectural decadence of the last century.

Vitruvius, therefore, placed before the architect no small obligation. The building was to be Useful and Accommodating, that is—it was to be utilizable and comfortable. It was to be "Lasting," that is—it was to be durable and possessed of some capacity for expansion and for improvement in comfort. It could not be considered "Perfect" unless it were "Useful" for longer than a short time and "Convenient" too. But it was also to be "Handsome," that is—it was to combine all practical requirements, to provide reasonably for the future in a durable manner and at the same time to satisfy the artistic demands of the most exacting critic. Without these things it could not be "Decent." This was, and is, a great deal to require. Let us, in giving credit to Vitruvius for the expression of so noble and finite a thought, credit him also with having so inspired generations of artisans and designers, that the noble craft tradition was greatly implemented thereby. We can then more clearly understand and more fully appreciate how our American artisans and designers were able to create for us a heritage such as that of the Merrimack Valley.

WILLIAM GRAVES PERRY

AUGUST 15th, 1941

THE ARCHITECTURAL HERITAGE
OF THE MERRIMACK



Fig. 1

PEIRCE-PERRY HOUSE
47 High Street, Newburyport

Land bought by Captain Benjamin Peirce in 1809. House built by him
between 1810 and 1812



Photograph by George E. Noyes

Fig. 2

PEIRCE-PERRY HOUSE—ENTRANCE

The pattern of the graceful fence is used again, at almost the same scale, in the roof balustrade



Fig. 3

PEIRCE-PERRY HOUSE—GARDEN SHOWING BOX BORDERS AND TERRACES

Garden laid out in 1815



Fig. 4

PEIRCE-PERRY HOUSE—NORTH WEST RECEPTION ROOM



Fig. 5

PEIRCE-PERRY HOUSE—SOUTH DRAWING ROOM

The story of Antenor, shown on the walls of this room, is taken from the successful novel "Voyages d'Antenor en Grèce et Asie" by Lantier, published in 1798. The Dufour and Leroy Company has, however, departed not only from the sequence in the novel but from the original classic recital, as well.

The first part of the paper at the right of the "Marriage feast" shows children bathing at the fountain of Neptune. The second part, which shows "Jeux de l'escarpolette," is missing. The third is the "Marriage feast." Other parts show nymphs and others fishing in a lake, a dance in the grotto, the departure for the hunt and lastly, a running race of Spartan girls.

Neither the story of Telemachus nor that of Antenor follows exactly the classic text. The tale of Telemachus is derived from the work of François Salignac de la Motte Fénélon, Archbishop of Cambray in 1699. Here Telemachus is represented in his voyage in search of his father Ulysses, who, after the close of the Trojan war, was made to wander for ten years before finding his own country.



Fig. 6

VOYAGES D'ANTENOR: FESTIN DE NOCES

ANTENOR (sic) est le Héros d'un livre à succes de 1798: "Voyages d'Anténor en Grèce et en Asie" par Lantier. Mais Leroy Dufour n'a guère emprunté que son titre à ce voyage imaginaire à travers l'antiquité classique. Les 25 lés finement colorés comme ceux de Télémaque ont vu le jour vraisemblament en 1827.

Notes from "Histoire du Papier Peint, by Lantier.



Fig. 7

PEIRCE-PERRY HOUSE—NORTH DRAWING ROOM

The wall papers were all made by the firm of Dufour and Leroy in Paris between 1812 and 1827. The *Travels of Telemachus* are the oldest and certainly were the first to be applied to the walls in the house. The coloring is less brilliant than some of the others and perhaps more pleasing.

The house was built between 1810 and 1812. Rumor and also the date of manufacture of the Antenor paper, namely, about 1827, agree in dating the Antenor installation at a later date than that of *Telemachus*. Moreover, about 1830, or during the Greek Revival, the two drawing rooms were connected by double doors and a portcullis. Mouldings of this work are of Greek character. At this time, no doubt, the final scenes of the burning ship of *Telemachus* were removed, having occupied space now open as a passageway.

In other parts of the room may be found the following scenes: *Telemachus* falls in love, not with *Calypso* or *Venus*, but with the nymph *Bucharis* to whom he reveals his passion. *Calypso* in her turn becomes violently jealous. She swears by *Styx* that she will banish *Telemachus* on a ship which, in the meantime *Mentor* has caused to be constructed. She regrets this oath but finds she cannot break it. The god *Love* intervenes and suggests that the nymphs set fire to the boat. This is done and *Calypso* is therefore released from her vow. *Mentor*, however, hurls *Telemachus* into the sea, and bearing him above the waves, sustains him and enables him to board a ship which is cruising nearby. It is this last scene which is missing.



Fig. 8

PEIRCE-PERRY HOUSE—NORTH DRAWING ROOM

“Travels of Telemachus” wall paper, by Dufour and Leroy, Paris 1812–1827.

The goddess Venus, pursuing Telemachus in vengeance because he had considered her cult unworthy while staying at Cyprus, causes his shipwreck on the peaceful island of Ogygia, where resides the goddess Calypso. Telemachus is accompanied by Mentor, who in reality is the goddess Minerva in disguise. In the scene of this photograph, namely on the north wall, Telemachus is brought before Calypso to whom he recites his adventures. Venus, watching the scene from above, descends on a cloud and in a chariot drawn by doves and intrusts to the god Love, the task of kindling a fierce passion in the soul of Telemachus. At the same time, the charms of Telemachus, inspired by the presence of Minerva in the form of Mentor, have captivated not only Calypso but her nymphs.



Fig. 9

PEIRCE-PERRY HOUSE—DINING ROOM

Woodwork for the dining room was brought from another Newburyport house, when in demolition. It takes its place perfectly in a perfect room.



Photograph by Arthur C. Haskell

Fig. 10

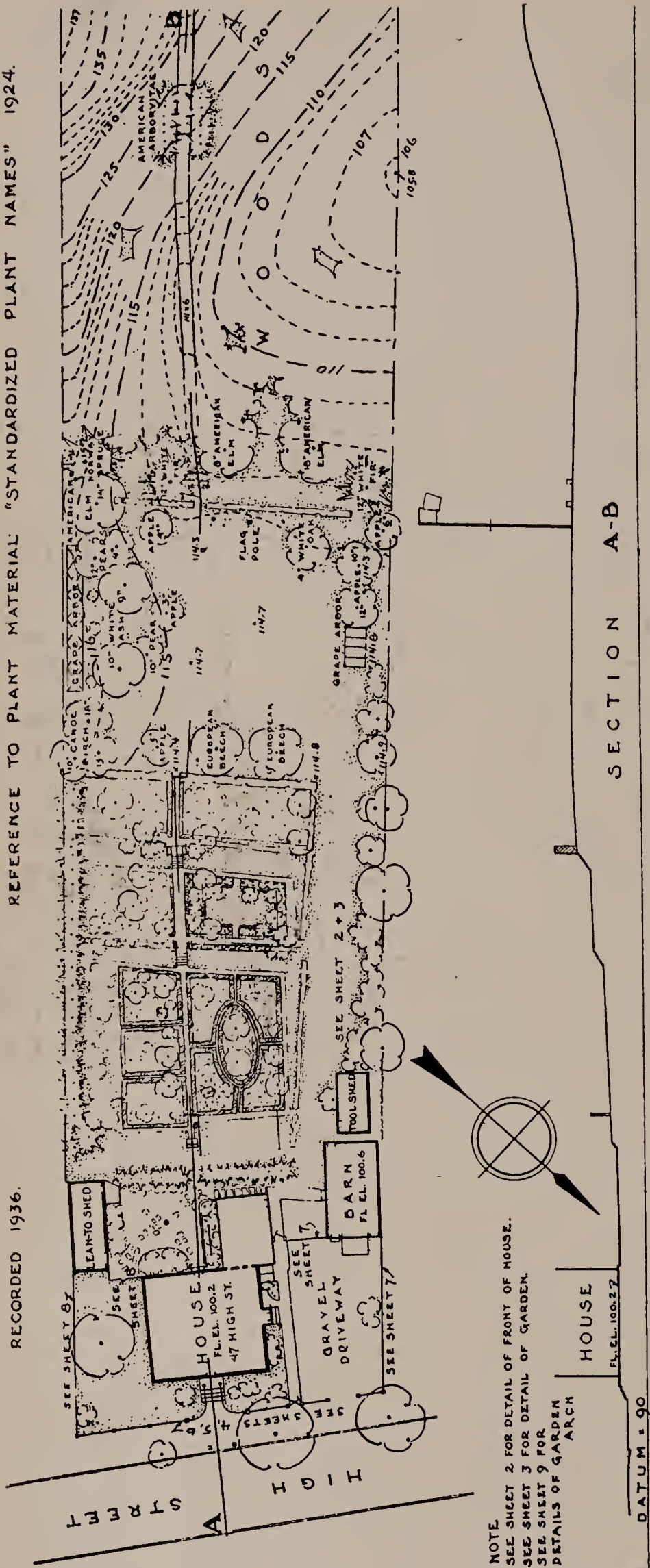
PEIRCE-PERRY HOUSE—VERY SMALL ANTEROOM BETWEEN DRAWING ROOMS

Wall paper panel showing "Scenes of the Incas"—printed in 1826.

The photograph shows the family of the Inca, near his tent. On another wall, Pizarro is shown with his companions.

RECORDED 1936.

REFERENCE TO PLANT MATERIAL "STANDARDIZED PLANT NAMES" 1924.



NOTE.
SEE SHEET 2 FOR DETAIL OF FRONT OF HOUSE.
SEE SHEET 3 FOR DETAIL OF GARDEN.
SEE SHEET 9 FOR
DETAILS OF GARDEN
ARCH

SECTION A-B

DATUM = 90

PIERCE-PERRY PLACE

LIST OF PLANT MATERIAL

COMMON NAME	BOTANIC NAME
Apple	Malus in variety
American Arborvitae	Thuja occidentalis
White Ash	Fraxinus americana
European Beech	Fagus sylvatica
Canoe Birch	Betula papyrifera
Black Cherry	Prunus serotina
Flowering Dogwood	Cornus florida
American Elm	Ulmus americana
Douglas Fir	Pseudotsuga douglasii
White Fir	Abies concolor
White Fringetree	Chionanthus virginica
English Hawthorn	Crataegus oxyacantha
Canada Hemlock	Tsuga canadensis
Common Locust	Robinia pseudacacia
Norway Maple	Acer platanoides
Sugar Maple	Acer saccharum
White Oak	Quercus alba
Pear	Pyrus in variety
Common Plum	Prunus domestica
Norway Spruce	Picea excelsa
Mountain Andromeda	Pieris floribunda
European Barberry	Berberis vulgaris
Truedwarf Box	Buxus sempervirens suffruticosa
Bridalweath	Spiraea prunifolia

MARGARET M. WEBSTER, DEL.

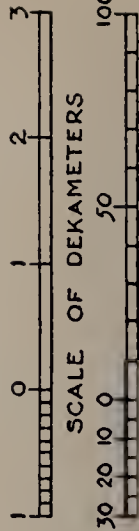
COMMON NAME	BOTANIC NAME
European Burningbush	Euonymus europaeus
European Cranberrybush	Viburnum opulus
Golden Currant	Ribes odoratum
Lemoine Deutzia	Deutzia gracilis
Slender Deutzia	Deutzia bungeanus
Winterberry Euonymus	Forsythia suspensa
Weeping Forsythia	Lonicera morrowi
Morrow Honeysuckle	Lonicera tatarica
Tatarian Honeysuckle	Syringa vulgaris
Common Lilac	Syringa japonica
Common White Lilac	Philadelphus coronarius
Japanese Tree Lilac	Physocarpus opulifolius
Sweet Mockorange	Ligustrum ibota
Common Ninebark	Ligustrum japonicum
Ibota Privet	Cydonia oblonga
Japanese Privet	Cydonia japonica
Common Quince	Rhododendron catawbiense
Flowering Quince	Rhododendron maximum
Catawba Rhododendron	Rosa multiflora
Rosebay Rhododendron	Rosa in variety
Japanese Rose	Rhus cotinus
Roses in variety	Symphoricarpos racemosus
Common Smoketree	
Common Snowberry.	

SHRUBS

COMMON NAME	BOTANIC NAME
Thunberg Spirea	Spiraea thunbergii
Vanhoutte Spirea	Spiraea vanhouttei
Common Sweetshrub	Calycanthus floridus
VINES	
Fiveleaf Akebia	Akebia quinata
American Bittersweet	Celastrus scandens
Trumpet creeper	Bignonia radicans
Virginia Creeper	Ampelopsis quinquefolia
Dutchmans-pipe	Aristolochia siphio
Grapes	Vitis in variety
Chinese Wisteria	Wisteria sinensis

LEGEND

OLD STRUCTURE	GRASS AREAS
NEW STRUCTURE	PERENNIALS
TRUEDWARF BOX	STONE WALL
SHRUBS	ALL PATHS LOAM.
EVERGREEN	CONTOUR INTERVAL ONE FOOT
FOLIAGE	DATUM ASSUMED



GENERAL PLAN OF GARDEN
HOUSE BUILT 1811-12 GARDEN LAID OUT C. 1815

DALTON HOUSE—1750–1760

95 State Street, Newburyport



Fig. 12

View taken before cutting through of Garden Street. This shows a balustrade, which it greatly lacks today, around the roof—also a double arched porch on the western side.

Michael Dalton bought this land in 1746. While there were at that time some buildings mentioned as being on the land, it is not supposed that this house was there at the time. It is however believed that Michael Dalton built this house—probably not long afterward.

Let us suppose the construction date to be 1760. That is also the date of the façade of the Wentworth-Gardner House, in Portsmouth, which has the same wood surface, blocked to imitate cut stone. This same treatment is found in the Lee House, in Marblehead (1768), in the Apthorpe Mansion (1776), New York, and others of about the same date.

Mr. Fiske Kimball* shows us a sketch for an unidentified house by McIntyre in about 1785 showing the same treatment, and an elevation of the Derby Mansion (1795), with similar blocking. This blocking was evidently an accepted treatment for the front of a mansion.

*“Mr. Samuel McIntyre, Carver. The Architect of Salem,” by Fiske Kimball, Portland 1940



Fig. 13

DALTON HOUSE—STAIRWAY

Fine example of the straight step type



Fig. 14

DALTON HOUSE—FRONT ELEVATION

Except for the rather wide intercolumniation of the entrance, evidently stretched to contain the glazed archway which lights the hall, this is otherwise a fine façade. In the other photograph the window "muntins" or small divisions are painted white, which gives a character to the front which is lost by the later fashion of painting these muntins black.



Fig. 15

DALTON HOUSE—DOORWAY MOTIVE IN THE EAST DRAWING ROOM



Fig. 16

DALTON HOUSE—EAST DRAWING ROOM

Showing heavily moulded window-seats together with a similar heavy moulding in the frieze of the wood cornice.

WILLIAM BARTLET HOUSE—BUILT CIRCA 1798 13 Federal Street, Newburyport

This house was built by William Bartlet who established the textile industry in Newburyport.

In 1840, Bartlet built for his son Edmund, the better known Bartlet-Atkinson House at 3 Market Street (see plates Nos. 25 to 29). 13 Federal Street is now the office of the Roman Catholic Diocese and is in an excellent state of preservation.

The double stair and the woodwork, especially the mantle and overmantle in the south-west room, are worthy of study. These show the Chinese influence of one of Chippendale's periods, modified or simplified by our Colonial taste, although all this work was executed after the Colonial period was over.

These Chippendale brackets, together with those in the William Coombs House at 8 Water Street (see Figs. 23 and 24) seem to be the only ones of their type left in Newburyport. Very similar ones are in the Lee Mansion in Marblehead. They were all probably inspired by English copperplates and books. The designs of Sir Christopher Wren, Sir William Chambers, the Adam Brothers and others were so published.

Chippendale died in 1770 and Robert Adam in 1796. Thus the construction date of this particular house was about thirty years after the death of Chippendale and some five years after the death of Robert Adam. There was naturally some time lag while styles reached the Colonies.



Fig. 17

WILLIAM BARTLET HOUSE—MANTLEPIECE IN SOUTHWEST ROOM

This is the mantelpiece described on opposite page



Fig. 18

WILLIAM BARTLET HOUSE—GENERAL VIEW

This shows the house in its present aspect. There was at one time a decorative cast iron fence around on the granite coping.



Fig. 19

GOthic SUMMER-HOUSE IN GARDEN OF THE WILLIAM BARTLET HOUSE

Both garden and summer-house have long since disappeared



Fig. 20

WILLIAM BARTLET HOUSE—STAIR HALL

This striking staircase with its architectural setting is worthy of a great Georgian House and is the finest the writer has found in Newburyport. The rear staircase, seen through the archway, is almost a duplicate of the front stair.



Fig. 21

WILLIAM COOMBS HOUSE—BEGUN 1783 8 Water Street, Newburyport

MEDAL PRESENTED TO WILLIAM COOMBS BY THE MERRIMAC
HUMANE SOCIETY

Reproduced by permission from J. J. Currier's "History of Newburyport."

"On July 13, 1812, a lad nine years of age, fell from a raft into the Merrimac River, near the wharf owned by William Coombs, Esq. Throwing off his hat and wig, Mr. Coombs leaped from the wharf, caught the child in his arms and saved him."

Considering that Mr. Coombs was 76 years old at the time and that he was fully clothed, it was certainly an act, thoughtless of self, and a "Distinguished act of humanity" as the Humane Society recorded.



Fig. 22

WILLIAM COOMBS HOUSE—VIEW TAKEN FROM WHAT IS LEFT OF THE GARDEN

The Society for the Preservation of New England Antiquities has called attention to this property, which architects hope will some day be restored to its original aspect. At present, the street front has been denatured by alterations. It is for this reason that the architectural character of the house has been shown by photographing the back.



Fig. 23

WILLIAM COOMBS HOUSE—DRAWING ROOM MANTLEPIECE

Compare the brackets of this overmantle with those of the William Bartlet house (Fig. 17), both of Chippendale type. Could both have been by the same carver? If so he may have been inspired by some plate from a book, such as "Swan's British Architect," published in 1745.



Fig. 24

WILLIAM COOMBS HOUSE

Compare this mantle treatment with that of the William Bartlet House (Fig. 17). Both use a heavy meander over the fireplace opening.



Fig. 25

BARTLET-ATKINSON HOUSE—CIRCA 1804 3 Market Street, Newburyport

This land was purchased in 1797 by William Bartlet, who built the house a few years later, probably in 1804, for his son Edmund, who occupied it until his death in 1853.

Observe the public pump still standing on the sidewalk when this old photograph was taken.



Fig. 26

EIGHT LEGGED SETTEE, ORIGINALLY IN THE BARTLET-ATKINSON HOUSE

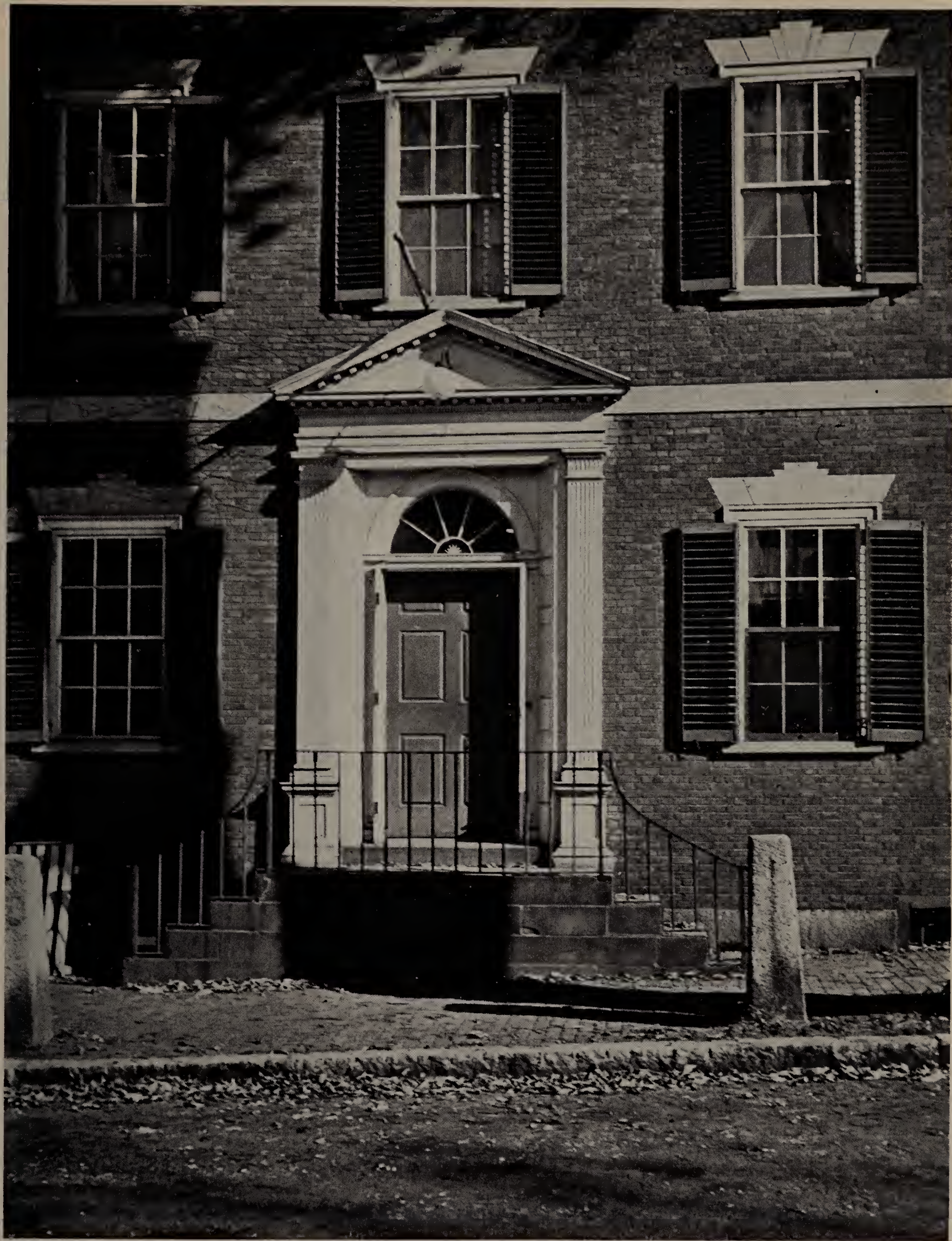


Fig. 27

BARTLET-ATKINSON HOUSE—ENTRANCE

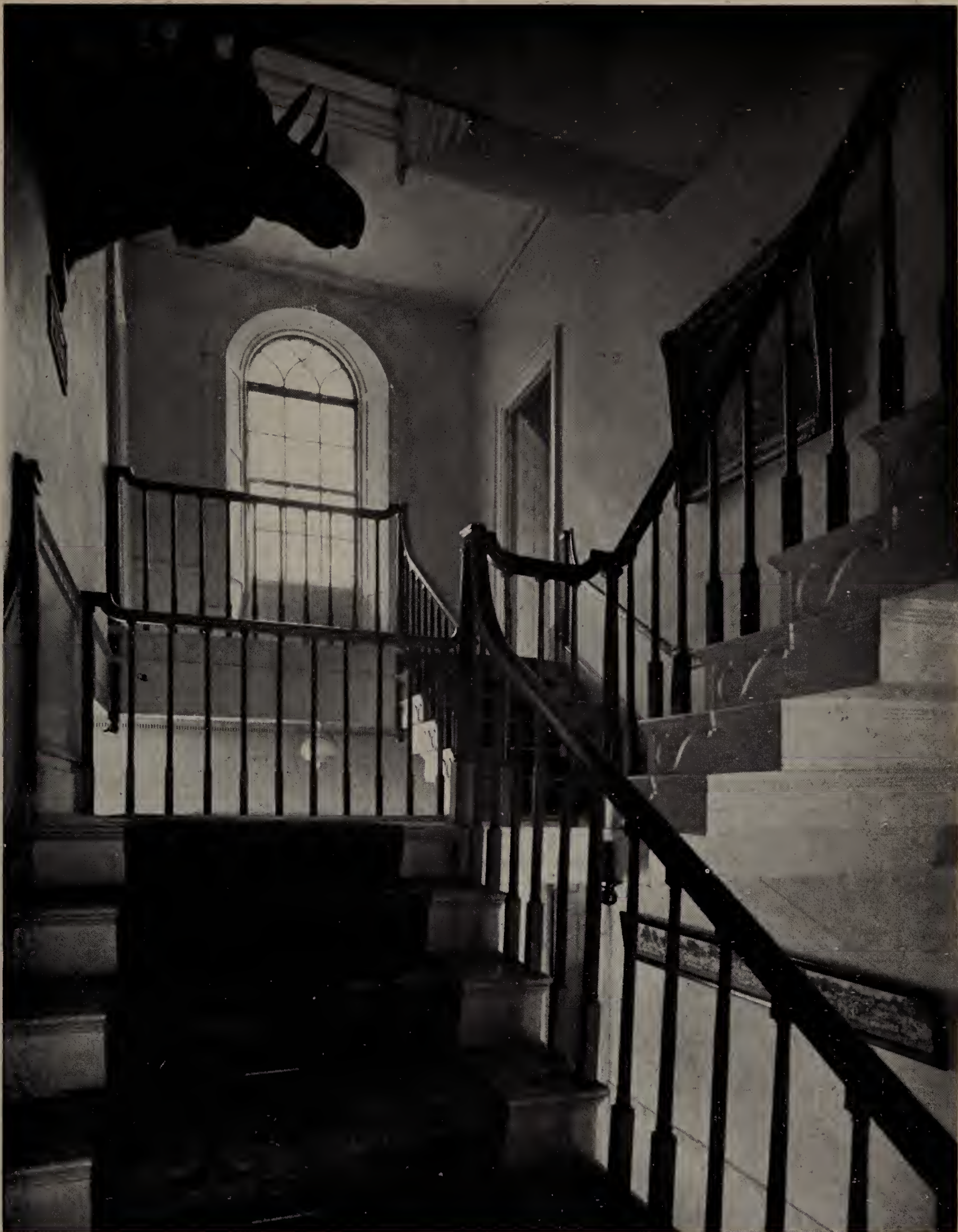
This "Square house" in brick, shows great exterior and interior beauty of design and delicacy of detail. It would be interesting to know the name of its designer. The house stands so closely on the sidewalk that the steps, with five risers, would have taken up too much of the public walk and so they were turned to run parallel to the house, thus making a graceful "perron" or stoop.



Fig. 28

BARTLET-ATKINSON HOUSE—PARLOR DOORS

These fine trims, with the “cross” in the panels of the doors, lead across the Entrance Hall. The small brass knobs and old rim locks are still in place.



Photograph by Arthur C. Haskell

Fig. 29

BARTLET-ATKINSON HOUSE—STAIRCASE

This is the type of suspended staircase, in which a short run down from the front bedrooms and a short run down from the back bedrooms meet on an open landing, which crosses the stair hall and then continue down together to the ground floor. Such a type is said to be called a "Good-morning staircase" from its arrangement, which can be readily seen in this photograph.

"SEWALL PLACE" BUILT BEFORE 1814
118 High Street, Newburyport

The land, originally owned by the Sewall family, was partly acquired in 1806 by Charles Hodge, a relative, who completed the purchase and built the house in 1814.

A late example of the "Square house" of the so called Federal style, but built before the influence of the Greek Revival, which, from 1830 to 1850 added so many heavy classic entrances and columns to the earlier homes—and altered them inside, as well.

Quotation marks are used in this title on the authority of Hale's "Old Newburyport Houses." Considering the setting, which is enhanced by the crossing of two wide streets nearly in front of the house, and the great white doorway, finely proportioned to the three full stories, and architecturally composed with the gate posts and white fence, the whole forms a fine presentation of a gentleman's home, of a certain Early American type.



Fig. 30

"SEWALL PLACE"—SOUTH FRONT



Fig. 31

FRAZIER-GREENLEAF HOUSE, PRIOR TO 1790, 37 GREEN STREET, NEWBURYPORT

Green Street was one of the favorite locations of the wealthy and distinguished families of Newburyport. Moses Frazier, Esq., owned the house prior to 1790. Here John Quincy Adams courted the lovely Mary Frazier, and under these windows serenaded the reigning belle of the day. She rejected his suit on the advice of her family and friends because his prospects were "none too good."

The house, originally built with two stories, was changed by Col. John Greenleaf, who succeeded the Frazier family in ownership. The roof is spoken of as copied from the Mansard roofs of France, but actually it is not an uncommon type of roof and can be seen in other New England towns. It is, however, unusual to have the third story as high as the second. The raising of the roof was completed on May 31st, 1811, by Thomas Dodge, whose tool chest was destroyed in the great fire that night.



Fig. 32

SAWYER-HALE HOUSE, BETWEEN 1750 AND 1800, 258 HIGH STREET, NEWBURYPORT

This finely proportioned house shows an architectural feature, unusual in Newburyport, in the high scrolled pediment over the front door. This feature is common in certain districts, especially in the Connecticut Valley.

This land was occupied by Stephen Sawyer soon after 1700. The present house was built by his descendants, probably in the latter part of the 18th century, but no construction date is available. In 1831, it was bought from the heirs of Enoch Sawyer by Josiah Little, overseer of Bowdoin College and founder of the Newburyport Free Library. Through his wife's sister, Mrs. Ebenezer Hale, the house passed to the Hale family, whose descendants occupy it today.



Fig. 33

BABSON-BARTLET HOUSE, 1782, 32 GREEN STREET, NEWBURYPORT

In 1782, this house, then in process of construction, was bought from the estate of Jonathan Millikan by John Babson, and completed by him. Babson must thus be regarded as responsible for the completed design. In 1810 it was divided as a double house.

It was at one time owned by Mr. Wallace Nutting, and like his many other holdings, was admirably restored.

Earlier photographs show a white wooden fence where the iron one now is. This is a change which is regrettable, from the architectural point of view.



Fig. 34

HALE-KINSMAN HOUSE, 1800, 348 HIGH STREET, NEWBURYPORT

Built by Thomas Hale in 1800, this house still presents an exterior, apparently little changed from its original appearance. The fine entrance is flanked by graceful urns. This photograph shows the importance of the fence and gateposts as part of the design of early town houses. Many such fences gave way to a later fashion for iron fences.



Fig. 35

HALE-KINSMAN HOUSE—STAIR HALL

The first riser intersects the newel base in an unusual way—at an angle



Fig. 36

HALE-KINSMAN HOUSE—DRAWING ROOM. TWO ORIGINAL ROOMS THROWN TOGETHER VERY SUCCESSFULLY



Fig. 37

HALE-KINSMAN HOUSE—EXTERIOR



Fig. 38

CUSHING HOUSE, CIRCA 1808, 94 HIGH STREET, NEWBURYPORT

This house was built by William Hunt, soon after his purchase of the land in 1808. He died, however, before its completion. In 1818, John N. Cushing bought the northerly half and in 1822 the southerly half. It has always remained in his family and is today occupied by his direct descendant, Miss Margaret Woodbridge Cushing.

To an inquiry by the writer as to the story symmetrically placed on the roof, the owner writes in 1940, "The small half story on top of the house was an addition, built 77 years ago as a nursery for the ninth child of the family."

She also writes, "Before the present iron fence, there was a wooden fence, painted white."

This was a fashionable change at about the time of the Civil War and was universal in American towns.



Fig. 39

CUSHING HOUSE—DETAIL OF CARVED WOOD CORNICE



Fig. 40

CUSHING HOUSE—ARCH AND PANEL WORK IN
DRAWING ROOM



Fig. 41

CUSHING HOUSE—ENTRANCE



Fig. 42

CUSHING HOUSE—SUMMER HOUSE AT END OF GARDEN

This is a reproduction by Mr. Perry of "The original, which stood in the same place for eighty years." For plan see opposite page.

PLACE.



GARDEN HOUSE DETAILS

Courtesy of the Library of Congress, II.A.B.S.

NEW GARDEN HOUSE AND ORIGINAL FROM WHICH IT WAS DERIVED



Fig. 44

FENCE BEFORE 360 HIGH STREET



Fig. 45

FENCE ON HIGH STREET CORNER OF BROAD STREET

In the house which this fence encloses, John Greenleaf Whittier passed his 84th and last birthday.



Fig. 46

BASS-WHITNEY HOUSE, 1807 TO 1810, 26 TYNG STREET, NEWBURYPORT

Built by an unknown builder for Edward Bass, Jr. On the death of the original owner it passed to his son Edward, from whom it was inherited in 1858 by a cousin, Thomas H. Whitney, whose descendants, represented by the Misses Whitney, now occupy the house. Mr. James E. Whitney writes to the present compiler, "The front porch was added by my father in 1897. It was designed by John E. Bailey, one of the last of our Newburyport carpenter-architects."



Fig. 47

TENNY-NOYES HOUSE, CIRCA 1807, 96-98 HIGH STREET, NEWBURYPORT

Samuel Tenny and John M. Noyes jointly purchased this land in 1807. For some reason the house was built wholly on the north half, which was Mr. Tenny's land. He then bought out Mr. Noyes. The building has always remained a perfect architectural expression of a double house. No effort was made by the designer to avoid a column in the center of the porch, although he avoided it just above, between the Palladian windows.



Fig. 48

NELSON-WHEELWRIGHT HOUSE, SOON AFTER 1801, 92 HIGH STREET, NEWBURYPORT

Built on land bought in 1801 by Stephen Holland. These delicate balustrades against the sky are typical of Newburyport. Compare with photograph below and with porch balustrade on opposite page.



Fig. 49

DAVENPORT-GREELEY HOUSE, CIRCA 1808, 78 HIGH STREET, NEWBURYPORT

Built by Anthony Davenport. The typical roof balustrade here seen is of identical pattern on the three houses, here shown together for comparison.



Fig. 50

GARDEN OF THE BACHMAN HOUSE, 63 HIGH STREET, NEWBURYPORT

This shows an exceptionally beautiful Garden Pavilion with a graceful Chinese roof



Fig. 51

PIKE-CUSHING-BACHMAN HOUSE, SOON AFTER 1810, 63 HIGH STREET, NEWBURYPORT

This land was purchased in 1810 by Richard Pike who erected the dwelling. It is a stately example of the terraced "Square house" and is fully typical of High Street, one of the stateliest residential streets in the world. The wood fence of very original design is an interesting feature.



Fig. 52

WHEELWRIGHT-RICHARDSON HOUSE, 1810, 77 HIGH STREET, NEWBURYPORT

Showing garden pavilion in a style that might be called Chippendale Gothic. Chippendale did have a short Gothic tendency.



Fig. 53

WHEELWRIGHT-RICHARDSON HOUSE, CIRCA 1810, 77 HIGH STREET, NEWBURYPORT

This land was bought by Abraham Wheelwright in 1806 and the house was built soon after that date. The Corinthian entrance porch resembles the porch of the Governor Langdon House (1784) in Portsmouth and it goes admirably with this stately brick mansion. The fence is obviously later, as is also the veneer of modern brick on the exterior of the house.

STOCKER-WHEELWRIGHT HOUSE—CIRCA 1797

75 High Street, Newburyport

Property of the Society for the Aid of Aged and Indigent Females of Newburyport.

Land was bought of the widow Dorcas Noyes in 1797 by Ebenezer Stocker who built the house and sold the other half of the land to Ebenezer Wheelwright. He built the house next door which was occupied by John J. Currier at the time he was writing his four historical volumes on Newbury and Newburyport. That house is 73 High Street and between these two houses stands an old "Pump house" (Fig. 64), on the property line, with gates opening on each property.

In 1841 the house at 75 High Street was purchased for his mother and sisters by William Wheelwright, who spent the rest of his life in South America, where he is honored today as a promoter and leader of their commercial development. In 1835, he organized a steamship line between Chili, Peru and the Isthmus.

This house is a beautiful example of the earlier type of High Street "Square house" showing the third story windows small and square, like a frieze, below the deeply modillioned cornice. Later, the Newburyport square house often showed the third story windows, high and like the second story windows below them. This gave higher, cooler rooms but the exterior was comparatively monotonous. The architectural design of the front of this house closely resembles that of the Micaja-Lunt House at 79 High Street, and did resemble it still more, before the colonnade was added. These houses were built within six years of each other and may have been designed by the same person.



Fig. 54

STOCKER-WHEELWRIGHT HOUSE—EXTERIOR

A typical High Street picture—a fine type of “Square house” seen across a shadowed lawn. It would all make a characteristic stage set for a New England picture.



Fig. 55

STOCKER-WHEELWRIGHT HOUSE—STAIRCASE DETAIL



Fig. 56

STOCKER-WHEELWRIGHT HOUSE—WALLPAPER PANEL IN GROUND FLOOR BACK ROOM

This shows a raised garden terrace with a coach and gig on the paved highway below. The name of the maker and the date of manufacture of this paper have not been ascertained.



Fig. 57

STOCKER-WHEELWRIGHT HOUSE—LEFT HALF OF LONG WALL IN GROUND FLOOR BACK DRAWING ROOM

This photograph shows, in right hand lower corner, the left half of a tea or coffee table. The other half is shown in the next plate.



Fig. 58

STOCKER-WHEELWRIGHT HOUSE—RIGHT HAND HALF OF WALLPAPER IN GROUND FLOOR
BACK DRAWING ROOM

This shows right half of tea table. This panel also shows a race course, around a walled enclosure.



Fig. 59

STOCKER-WHEELWRIGHT HOUSE—PAVILION AND STEPS LEADING FROM THE UPPER TO THE LOWER
GARDENS, AS THEY LOOK TODAY

Property of the Society for the Aid of Aged and Indigent Females of Newburyport

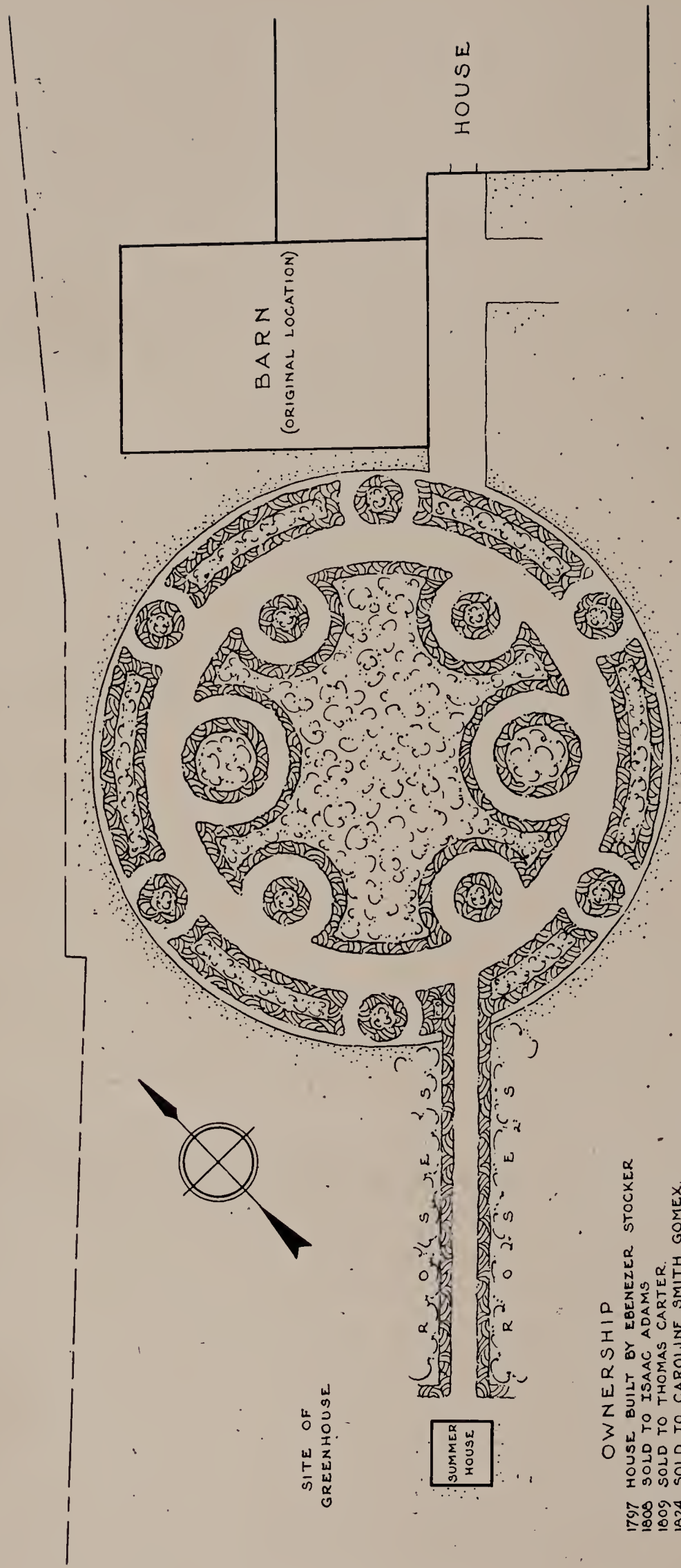


Fig. 60

STOCKER-WHEELWRIGHT HOUSE—OLD PHOTOGRAPH OF GARDEN

Currier says of William Wheelwright, "In 1841 he purchased, for the use of his father, mother and sisters, a dwelling house on High Street." The "Historic American Building Survey" made drawings of the garden about 1937 and recorded it as "Laid out in 1841." The above photograph was taken "about 1870" or earlier, as shown by the style of the ladies dresses. "This finial spire (on the original summer house) was formerly surmounted by a small scale model of the Old South Church of Newburyport where George Whitefield (1714-1770) preached, and where he is buried. The model fell apart some years ago and all trace of it is lost." Nevertheless, in this plate, we see it in its original position.

WHEELWRIGHT PLACE



The roses in the long borders leading to the summer house are very dark purple and were brought from England by Mrs. Wheelwright.

LEGEND

- OLD STRUCTURE
- GRASS AREA
- BOX EDGING
- PROPERTY LINE
- PERENNIALS

ORIGINAL GARDEN PLAN
HOUSE BUILT 1797 - GARDEN LAID OUT 1841

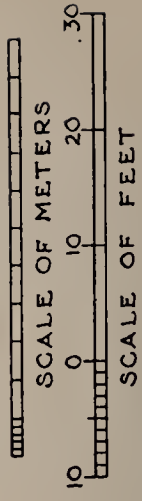
MARGARET M. WEBSTER, DEL.

Fig. 61

GENERAL NOTES

This plan shows the garden as it is supposed to have looked when first laid out during the ownership of William Wheelwright. It was designed by Henry V. Ward, a personal friend, and planted by a gardener named Armstrong. Later an English gardener, Thomas Capers, had charge of the gardens.

When the place was taken over by the Society for the Aid of Aged and Indigent Females of Newburyport the barn which had adjoined the house was moved back to the site of the greenhouse, now disposed of, and a new wing built which cut into and destroyed more than half of the pattern.



Courtesy of the Library of Congress, H. A. B. S.

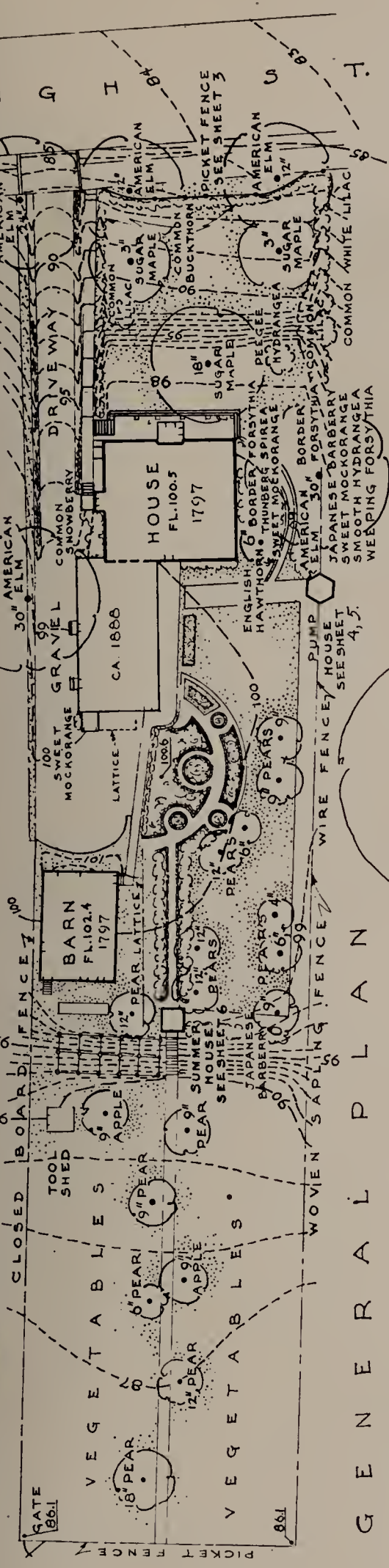
STOCKER-WHEELWRIGHT HOUSE—ORIGINAL GARDEN PLAN

OWNERSHIP

- 1797 HOUSE BUILT BY EBENEZER STOCKER
- 1808 SOLD TO ISAAC ADAMS
- 1809 SOLD TO THOMAS CARTER
- 1824 SOLD TO CAROLINE SMITH GOMEX
- 1826 SOLD TO ANN ADAMS WHO MARRIED HER COUSIN, JOHN WHEELWRIGHT
- 1841 SOLD TO WILLIAM WHEELWRIGHT WHO MADE IT OVER TO HIS PARENTS, EBENEZER AND ANNA, WHO OCCUPIED IT WITH THEIR TWO DAUGHTERS, SUSAN AND ELIZABETH, WILLIAM BEING ABSENT IN SOUTH AMERICA
- 1842 CONVEYED TO DAUGHTERS, SUSAN AND ELIZABETH
- 1860 INHERITED BY SUSAN WHEELWRIGHT ON THE DEATH OF HER SISTER
- 1874 INHERITED BY MARIA AUGUSTA KRELL, DAUGHTER OF WILLIAM WHEELWRIGHT
- 1877 INHERITED BY PAUL KRELL, HUSBAND OF MARIA
- 1886 CONVEYED TO MARTHA GERRISH WHEELWRIGHT, WIDOW OF WILLIAM, FOR LIFE AND AFTER HER DEATH TO THE SOCIETY FOR THE AID OF AGED AND INDIGENT FEMALES OF NEWBURYPORT
- 1886 DEATH OF MARTHA WHEELWRIGHT AND OCCUPATION BY THE SOCIETY AND KNOWN AS THE OLD LADIES HOME.

W^m WHEELWRIGHT PLACE

LEGEND
OLD STRUCTURE
NEW STRUCTURE
BOX EDGING
GRASS AREAS
SHRUBS
KIDNEY STONE
CONTOUR INTERVAL
ONE FOOT. DATUM
ASSUMED.
PERENNIALS

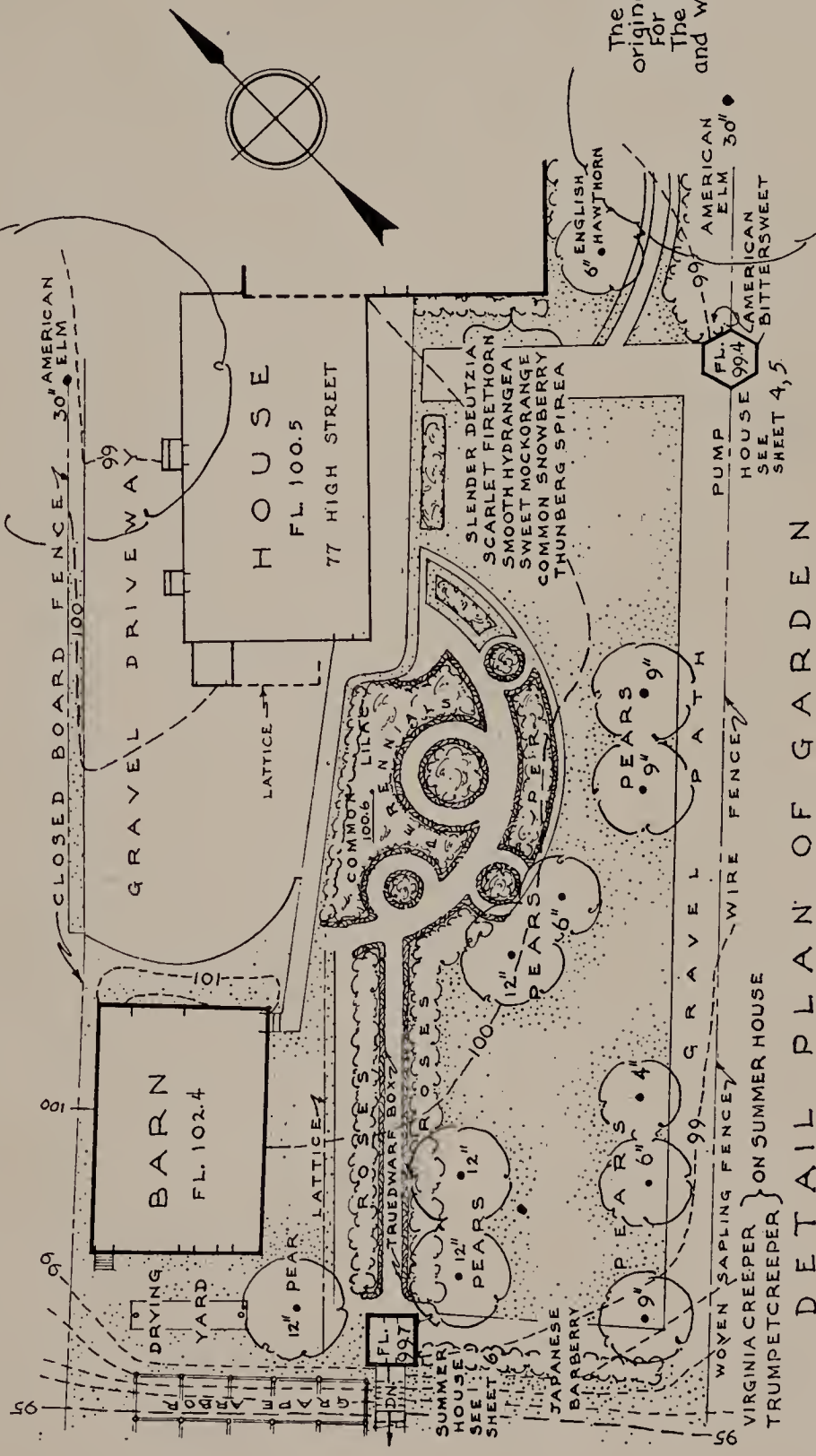
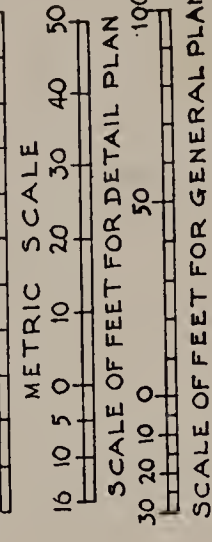


GENERAL PLAN

LIST OF PLANT MATERIAL

COMMON NAME	BOTANIC NAME
Apple	Malus in variety
American Elm	Ulmus americana
English Hawthorn	Crataegus monogyna
Sugar Maple	Acer saccharum
Pear	Pyrus in variety
Japanese Barberry	Berberis thunbergii
Truedwarf Box	Buxus sempervirens suffruticosa
Common Buckthorn	Rhamnus cathartica
Slender Deutzia	Deutzia gracilis
Scarlet Firethorn	Pyracantha coccinea
Border Forsythia	Forsythia intermedia
Weeping Forsythia	Forsythia suspensa
Peegee Hydrangea	Hydrangea paniculata grandiflora
Smooth Hydrangea	Hydrangea arborescens
Common Lilac	Syringa vulgaris
Common White Lilac	Syringa vulgaris alba
Sweet Mockorange	Philadelphus coronarius
Roses	Rosa in variety
Common Snowberry	Symphoricarpos racemosus
Thunberg Spirea	Spiraea thunbergii
American Bittersweet	Celastrus scandens
Virginia Creeper	Ampelopsis quinquefolia
Grape	Vitis in variety
Trumpet creeper	Bignonia radicans

The box edging the flower beds is part of the original planting set out about 1841.
The roses in the long borders are very dark purple and were brought from England by Mrs. Wheelwright.



DETAIL PLAN OF GARDEN

GENERAL AND DETAIL PLANS

HOUSE BUILT 1797 - GARDEN LAID OUT 1841.

LOUISE ROWELL, DEL.

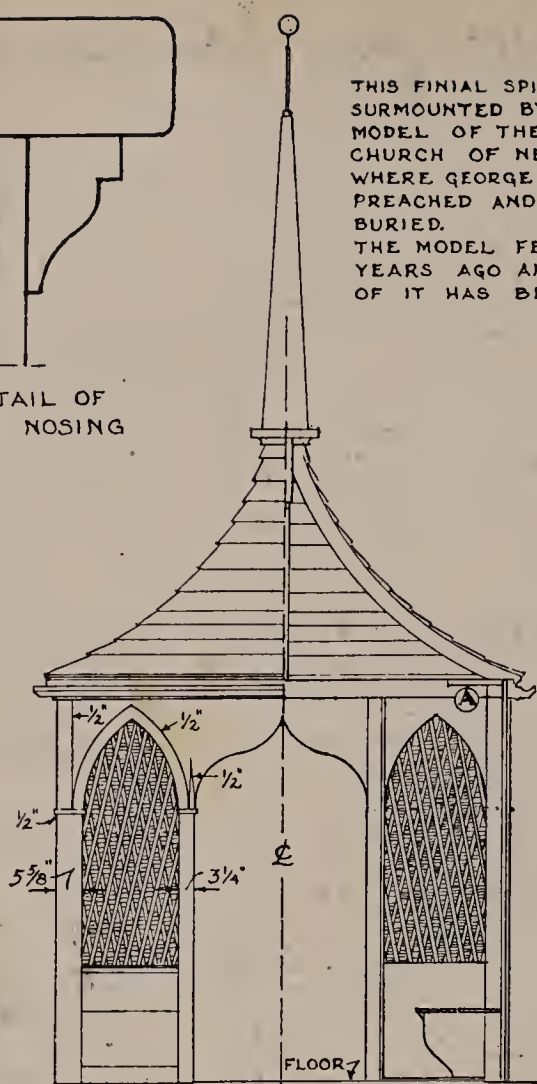
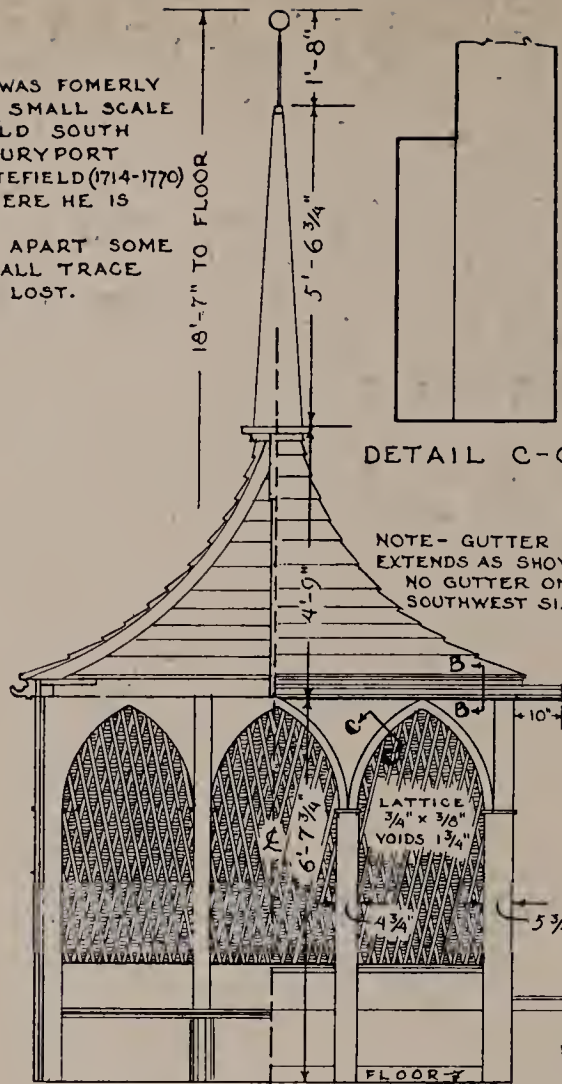
Fig. 62

Courtesy of the Library of Congress, H. A. B. S.

STOCKER-WHEELWRIGHT HOUSE—GENERAL GARDEN PLAN, SHOWING POSITION OF PUMP HOUSE

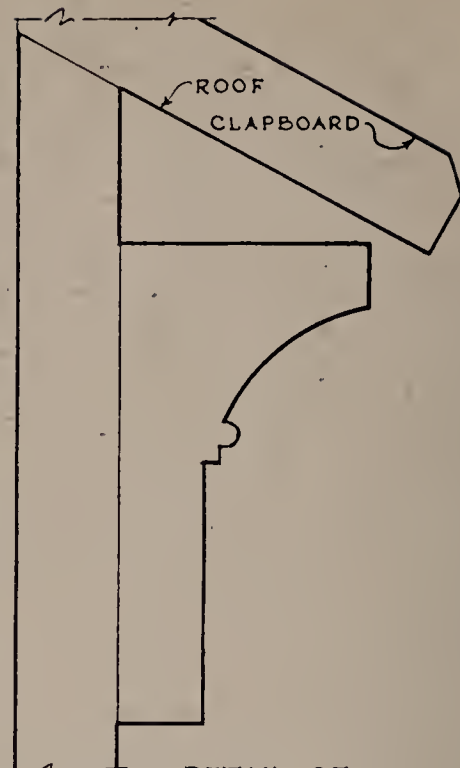
DETAIL OF
SEAT NOSING

THIS FINIAL SPIRE WAS FORMERLY
SURMOUNTED BY A SMALL SCALE
MODEL OF THE OLD SOUTH
CHURCH OF NEWBURYPORT
WHERE GEORGE WHITEFIELD (1714-1770)
PREACHED AND WHERE HE IS
BURIED.
THE MODEL FELL APART SOME
YEARS AGO AND ALL TRACE
OF IT HAS BEEN LOST.

ELEVATION — SECTION
NORTHEAST VIEW
(SOUTHWEST VIEW SIMILAR)SECTION — ELEVATION
NORTHWEST VIEW
(SOUTHEAST VIEW SIMILAR)

DETAIL C-C

NOTE - GUTTER
EXTENDS AS SHOWN.
NO GUTTER ON
SOUTHWEST SIDE.

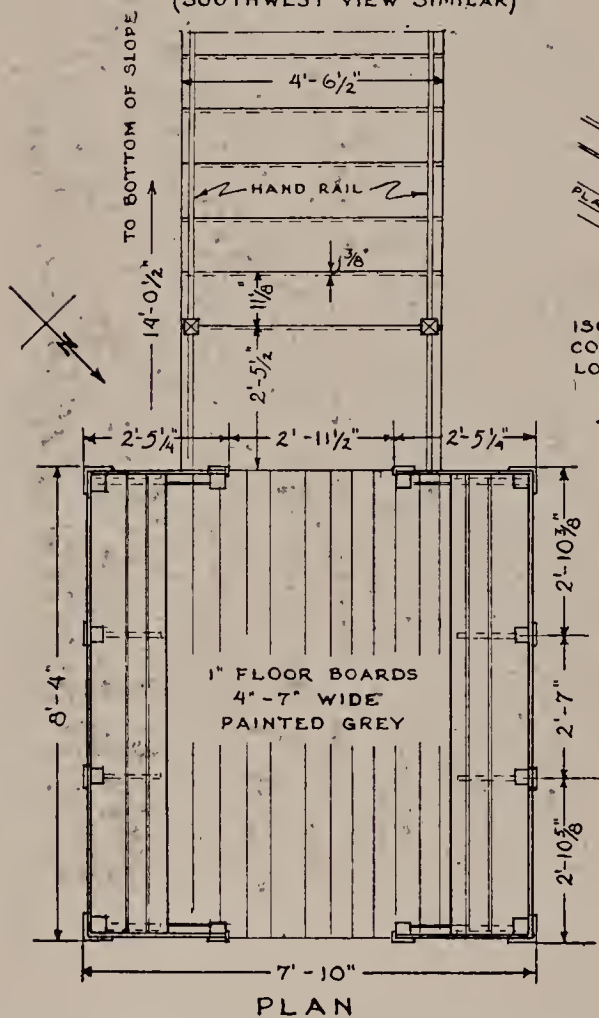
DETAIL OF
CORNICE WITHOUT GUTTER

POSTS
3 3/4" SQ.

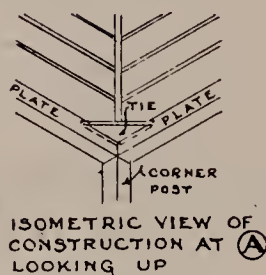
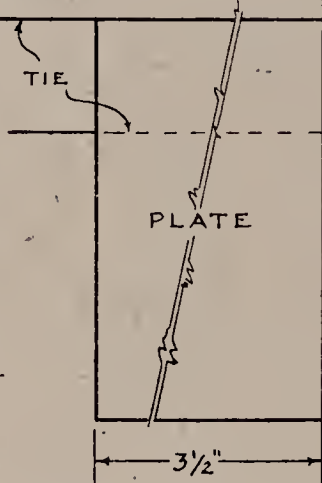
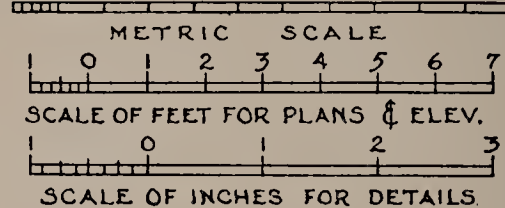
STEP TREADS
PAINTED GRAY
ALL OTHER PARTS
PAINTED WHITE.

SIDING

LANDING



PLAN

ISOMETRIC VIEW OF
CONSTRUCTION AT
LOOKING UPDETAIL OF
CORNICE WITH GUTTER
B-B

HENRY HALE } DELS.
W. PELL PULIS }

SUMMER HOUSE DETAILS
HOUSE BUILT 1797 - GARDEN LAID OUT 1841

—WHEELWRIGHT PLACE—

Fig. 63

Courtesy of the Library of Congress, H. A. B. S.

STOCKER-WHEELWRIGHT HOUSE—SCALE DRAWING OF SUMMER HOUSE



Fig. 64

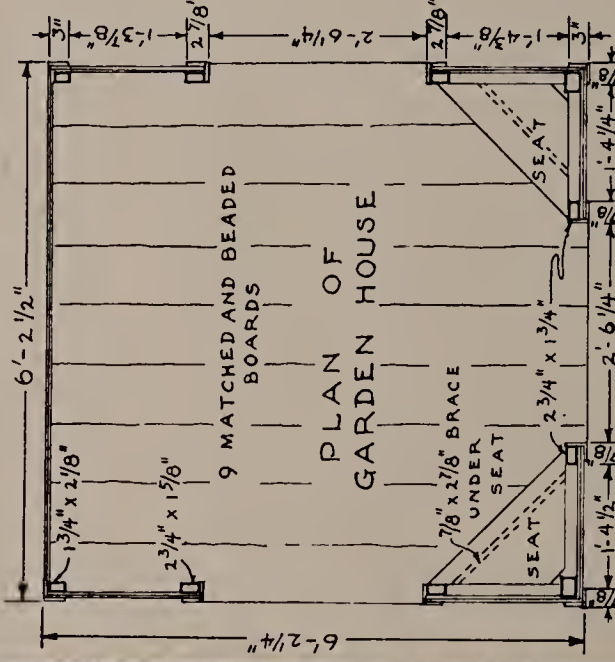
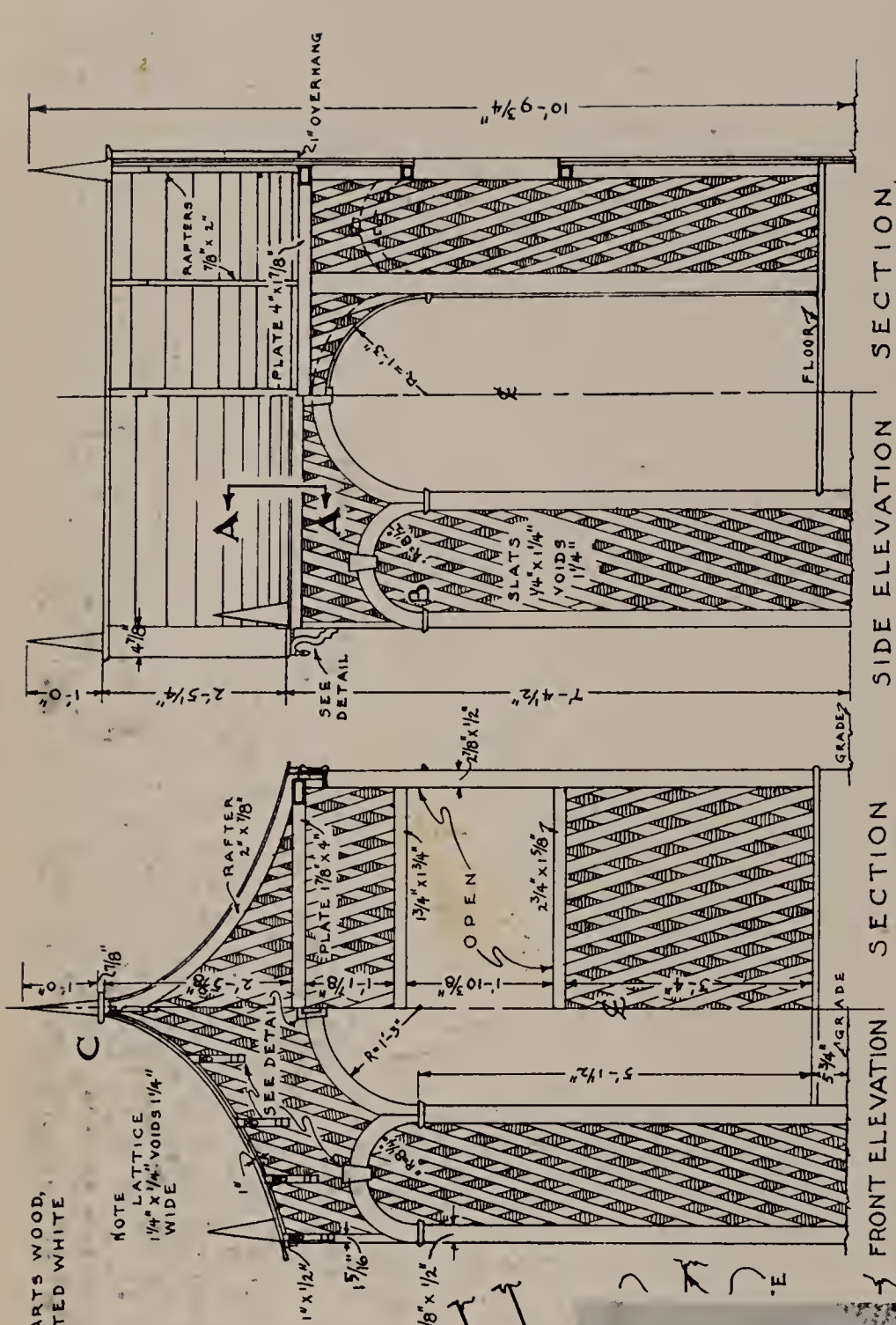
STOCKER-WHEELWRIGHT HOUSE, 75 HIGH STREET
HIGGINS HOUSE, 73 HIGH STREET

Old pump house, standing originally, as shown on old maps, on the property line between 75 and 73 High Street, with a gate opening on each property.



OF LARGE KEY BLOCK
W. PELL PULIS, DEL.

SMALL KEY BLOCK



MOULTON PLACE
GARDEN HOUSE DETAILS
HOUSE BUILT 1809 GARDEN LAID OUT 1840

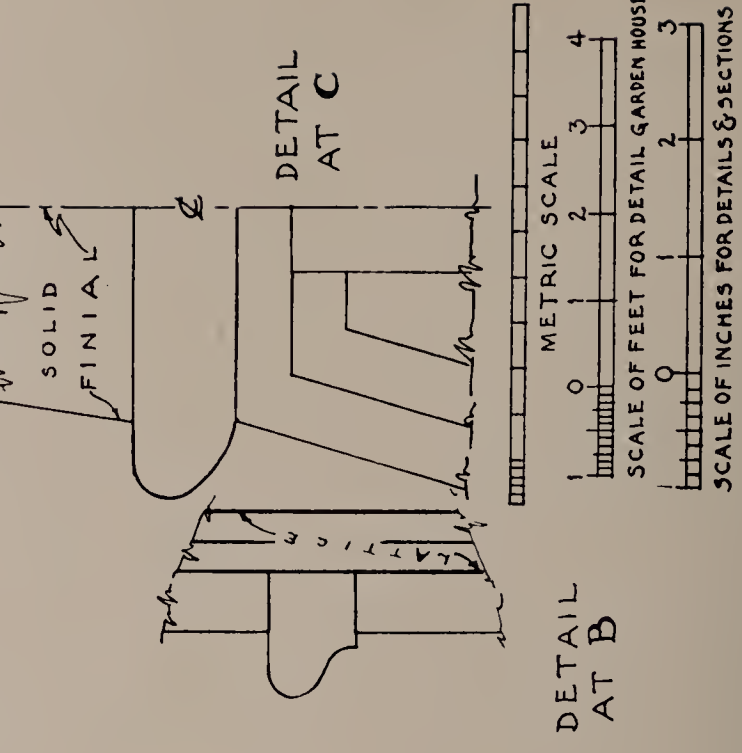


Fig. 65

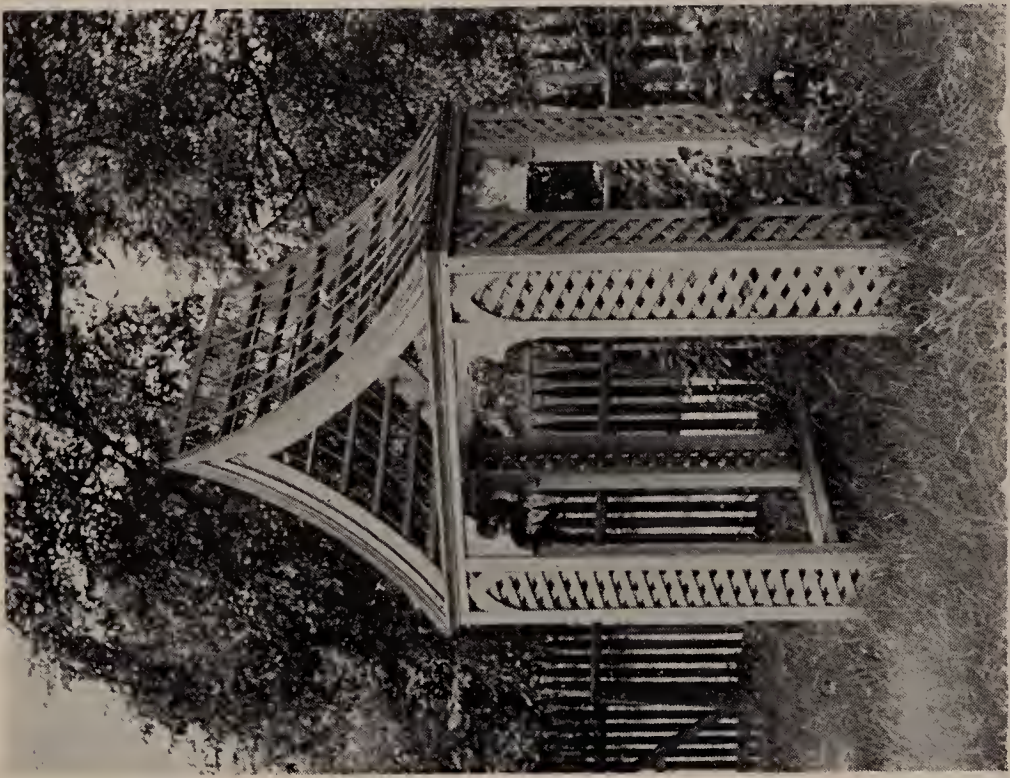
DETAILS OF GARDEN HOUSE WITH CLOSED ROOF



Fig. 66

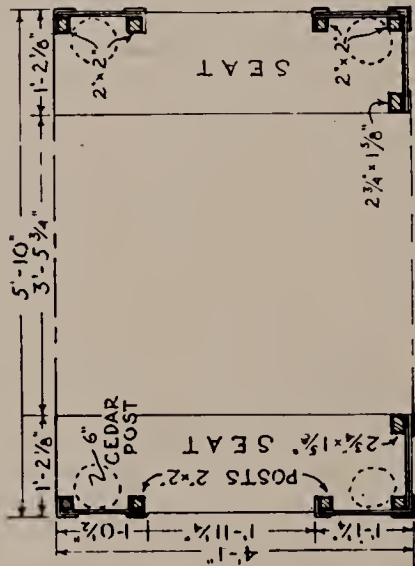
MOULTON HOUSE, 1810, 89 & 91 HIGH STREET, NEWBURYPORT

View of the house from the garden, laid out in 1840. The plan of this garden is shown in Fig. 68. The formal pattern is still traceable in this photograph although the growth of the box borders has obscured the intricate pattern.



- MOULTON PLACE -

NOTE- The Summer House was moved to its present position about 1925. It was formerly located near the back fence and straddled the path. See GENERAL PLAN sheet 1. All parts wood, painted white.

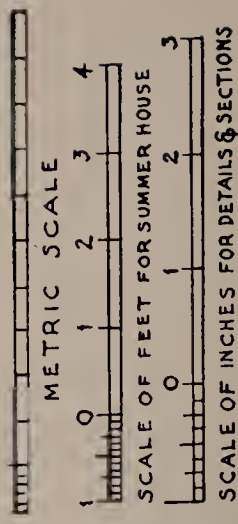


PLAN OF SUMMER HOUSE

LOUISE ROWELL, DEL.

WORKS PROGRESS ADMINISTRATION
OFFICIAL PROJECT NO. 265-6907.

'SUMMER HOUSE DETAILS
HOUSE BUILT 1809 GARDEN LAID OUT 1840



RECORDED 1936

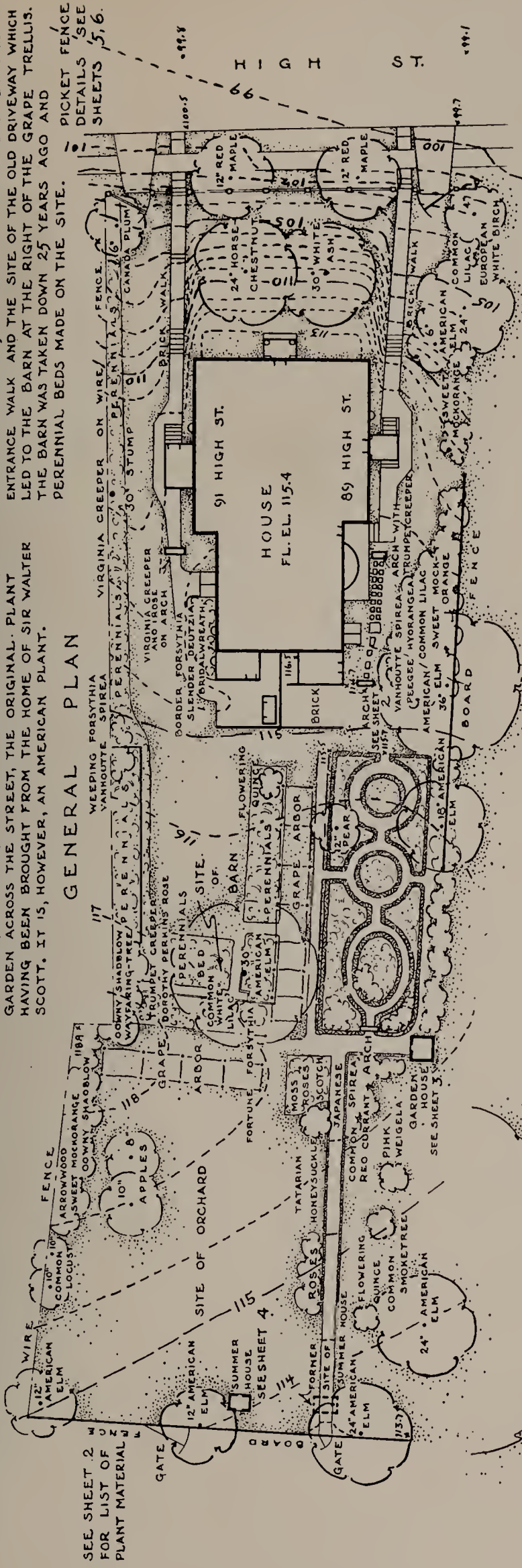
THE BOX GARDEN WAS LAID OUT IN 1840 BY AN ENGLISH GARDENER NAMED CLIFFORD. THE PATTERN WAS CALLED THE DOUBLE HOURGLASS AND WAS EGGED WITH BOX. THE PRESENT PLANTS HAVE BEEN PROPAGATED FROM THE ORIGINAL STOCK. THE CATAMBA RHODODENDRON IS THE OLDEST PLANT

IN THE GARDEN AND WAS THERE BEFORE THE GARDEN WAS LAID OUT. AN ARBORVITAE WIGWAM FORMED BY TYING TOGETHER THE TOPS OF TALL TREES WAS ONCE A FEATURE OF THE PLACE BUT IT NO LONGER EXISTS. THE OREGON HOLLYGRAPE, CAME FROM THE CUSHING GARDEN ACROSS THE STREET, THE ORIGINAL PLANT HAVING BEEN BROUGHT FROM THE HOME OF SIR W. SCOTT. IT IS, HOWEVER, AN AMERICAN PLANT.

REFERENCE FOR PLANT MATERIAL - "STANDARDIZED PLANT MATERIAL"

THE GRAPE TRELLIS IS ORIGINAL AND THE GRAPES, PLANTED IN 1840, ARE STILL BEARING. MANY OF THE OLD ROSES CAME FROM THE WHEELWRIGHT GARDEN FURTHER ALONG HIGH STREET. THE GROUNDS AT 91 WERE OCCUPIED LARGELY BY THE ENTRANCE WALK AND THE SITE OF THE OLD DRIVEWAY WHICH LED TO THE BARN AT THE RIGHT OF THE GRAPE TRELLIS. THE BARN WAS TAKEN DOWN 25 YEARS AGO AND PERENNIAL BEDS MADE ON THE SITE. 2 PICT FENCE

GENERAL PLAN



LEGEND

MERIDIAN
COMMON
TO ALL PL

- OLD STRUCTURE
- NEW STRUCTURE

- SHRUBS

TRUEDWARF BOX
GRASS AREAS

02020202 - STEPPING STONE PATH

CONTOUR INTERVAL ONE FOOT
DATUM ASSUMED

PERENNIALS

ALL PATHS LOAM

PICKET FENCE

METRIC SCALE

[illegible]

SCALE OF FEET FOR GENERAL PLAN

	0	5	10	15	20	25	30
0	0	0	0	0	0	0	0
1	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0
4	0	0	0	0	0	0	0
5	0	0	0	0	0	0	0
6	0	0	0	0	0	0	0
7	0	0	0	0	0	0	0
8	0	0	0	0	0	0	0
9	0	0	0	0	0	0	0
10	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0
12	0	0	0	0	0	0	0
13	0	0	0	0	0	0	0
14	0	0	0	0	0	0	0
15	0	0	0	0	0	0	0
16	0	0	0	0	0	0	0
17	0	0	0	0	0	0	0
18	0	0	0	0	0	0	0
19	0	0	0	0	0	0	0
20	0	0	0	0	0	0	0
21	0	0	0	0	0	0	0
22	0	0	0	0	0	0	0
23	0	0	0	0	0	0	0
24	0	0	0	0	0	0	0
25	0	0	0	0	0	0	0
26	0	0	0	0	0	0	0
27	0	0	0	0	0	0	0
28	0	0	0	0	0	0	0
29	0	0	0	0	0	0	0
30	0	0	0	0	0	0	0

SCALE OF FEET FOR DETAIL PLAN

Courtesy of the Library of Congress, H. A. B. S.

DETAIL PLAN OF BOX GARDEN

GEORGE W. JENNESS } DEL.
MARGARET M. WEBSTER }
WORKS PROGRESS ADMINISTRATION
OFFICIAL PROJECT NO. 265-6907.

MOULTON PLACE -
GENERAL AND DETAIL PLANS
HOUSE BUILT 1809 - GARDEN LAID OUT 1840

GENERAL PLAN OF GARDEN—LAID OUT IN 1840

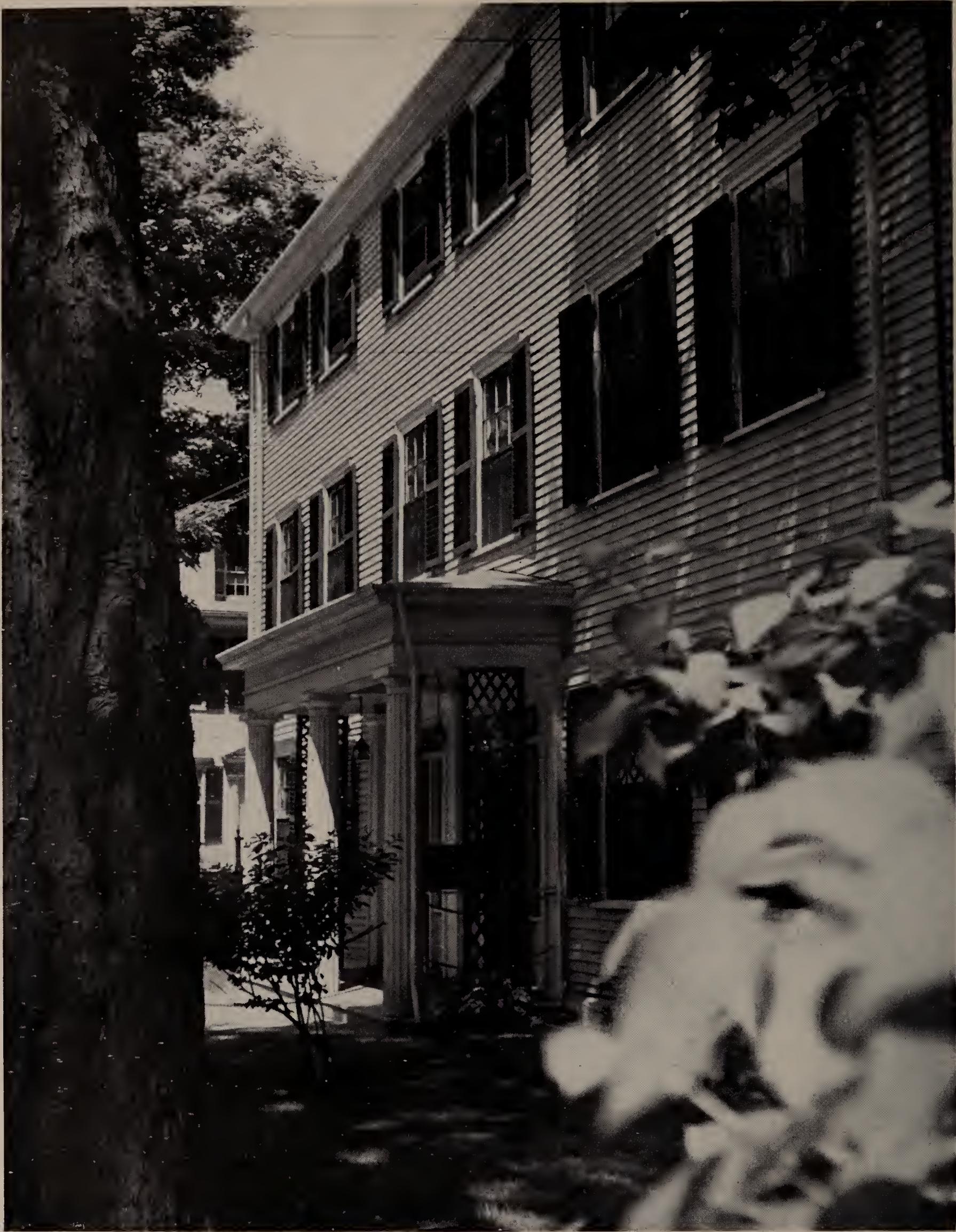


Fig. 69

DOUBLE HOUSE, 186-188 HIGH STREET, NEWBURYPORT

This double house of much dignity was built in 1790 by Edward Rand for his two daughters, Margaret and June, who had just been, or were being married at the time.

CAPTAIN ISAAC ADAMS HOUSE—CIRCA 1810

148 High Street, Newburyport

I venture to quote from a sketch of the builder of this house, compiled from his own diary, redolent of the adventurous spirit of Newburyport's shipbuilding and housebuilding days and of the men who built both ships and houses.

"Isaac Adams attended school in South Andover and was one of the most brilliant scholars of the graduating class at Harvard in 1799. He studied medicine in Hampstead with Dr. Bond and came to Newburyport to practice in the early nineties. Soon after coming here, he heard that the West Indies offered opportunity to make a rapid fortune, so he set sail for Guadaloupe. The vessel he was on was captured by a British brig and carried into Montserrat. Here the officers of the different vessels gathered socially, and, to the confusion of the British, Dr. Adams proposed a toast, "To the Downfall of George III and all his emissaries." Next day satisfaction was demanded in the form of a duel. However, before the hour of the duel, clearance papers were hastily made ready and Dr. Adams arrived back in Newburyport, satisfied with seeing the West Indies without ever setting foot on them.

He resumed his practice here and became one of the leading physicians of his time. The spirit of adventure was strong and the long hours of a doctor wearied him, so he decided to become a shipbuilder. He started at once and turned out a small brig which he sold at a large profit. He later said that he was amazed to know that it actually lasted several years. He became part owner of the ship, "Cicero" and, with a sailing master, carried a cargo to Amsterdam. Here some French troops were awaiting transportation back to their native land. Capt. Adams agreed to take them, but, as they were about to depart, orders came to disembark the troops. Capt. Adams demanded his money but was denied. Appearing before the French Commissary, he demanded, in fluent French, to be paid in full. He was successful and with a large sum of money at his disposal, set sail for St. Petersburg, bought a cargo and returned to his native home.

He continued to go to sea and in the year 1805 he went to Calcutta in the "Potomac" as supercargo for William Bartlett, one of the wealthiest merchants of the town. Mr. Bartlett had one hundred thousand Spanish dollars ready for Captain Adams to take with him. In counting these over with a clerk in the counting house, one of the dollars slipped through Mr. Bartlett's hands and could not be found. The next morning, when the ship was ready to sail on the early tide, down came Mr. Bartlett with the missing dollar. He had arisen early, gone to the counting house, swept the floor carefully and found the missing coin. In such frugal fashion were these early New England fortunes laid. Captain Adams brought the "Potomac" back in 1806 with one of the most valuable cargoes ever to cross the Newburyport Bar. It is said that her cargo was valued at several hundred thousand dollars and that William Bartlett realized a clear profit of over one hundred thousand dollars on this trip alone.

In 1809 Mr. Adams built this house on High Street, opposite the West end of the Mall, sparing no expense to procure a dwelling suitable to a man whose future prosperity seemed assured. In 1811 he was chosen a member of the Legislature and continued in office until 1816.

Embarrassed by the Embargo Act and distressed by the loss of several ships he was forced to give up his property. Still retaining the adventurous spirit which characterized his youth, he decided to attempt another fortune in the west. He chartered a sloop and set sail for New York, finally settling with his family in Detroit—far from the blue waters he had sailed so often."

The above is included as a typical New England tale—showing the spirit of Newburyport in those times.



Fig. 70

ADAMS-TOPPAN HOUSE, CIRCA 1810, 148 HIGH STREET, NEWBURYPORT

This fine entrance porch seems unchanged, even to the door itself. Pure white in the bright sunlight, with the correct Vignola proportions, it might almost be of marble.



Fig. 71

ADAMS-TOPPAN HOUSE—EXTERIOR

In 1807 and in 1808 Isaac Adams purchased this land and built the house, presumably soon after. With its fine original entrance unchanged, this house probably appears today as it did when built, except that originally, there was undoubtedly an enclosing white wooden fence.



Fig. 72

CAPTAIN WILLIAM NICHOLS HOUSE—ONE OF SEVERAL FINE MANTLES IN THIS HOUSE

The center ornament is apparently a portrait bust—perhaps of Napoleon, who was a popular figure in French ornament at the time this house was building.



Fig. 73

CAPTAIN WILLIAM NICHOLS HOUSE, 1807, HARRIS STREET, NEWBURYPORT

Demolished in 1938



Fig. 74

TOPPAN-WHITNEY HOUSE, 1804 to 1807, 236 HIGH STREET AND 62 KENT STREET, NEWBURYPORT

Built by Enoch Toppan. Bought in 1837 by William Ashby, who lived in it until his death in 1881. The present owner, James E. Whitney has occupied it since 1905.

Although a single house, it has two main entrances, separately numbered, one on High Street, the other on Kent Street.

The porch on High Street is coeval with the house; that on Kent Street, a two story vestibule with Corinthian columns, was probably added between 1840 and 1850, when similar vestibules were attached to several houses in the neighborhood.



Fig. 75

CLARK-CURRIER HOUSE, 43 GREEN STREET, NEWBURYPORT, NORTH EAST BEDROOM



Fig. 76

TOWLE-GUNNISON HOUSES, 1808-1809, 12, 14, 16 CONGRESS STREET, NEWBURYPORT

Nathaniel Towle built the large three story single house and Eben Gunnison the three story double house next to it.



Fig. 77

CLARK-CURRIER HOUSE, CIRCA 1803, 43 GREEN STREET, NEWBURYPORT—NORTH DRAWING ROOM



Fig. 78

HOUSES ON EAST SIDE OF GREEN STREET, 1800-1810

Right foreground—No. 49, Potter House. Land bought in 1806 by James Potter who built the house soon afterward.

Left background—No. 43, Clark-Currier House. Built by Thomas March Clark after his purchase of the land in 1803.



Fig. 79

PETTINGELL-FOWLER HOUSE, 1792, 164 HIGH STREET, NEWBURYPORT

Built by John Pettingell. Now the home of the Historical Society of Old Newbury

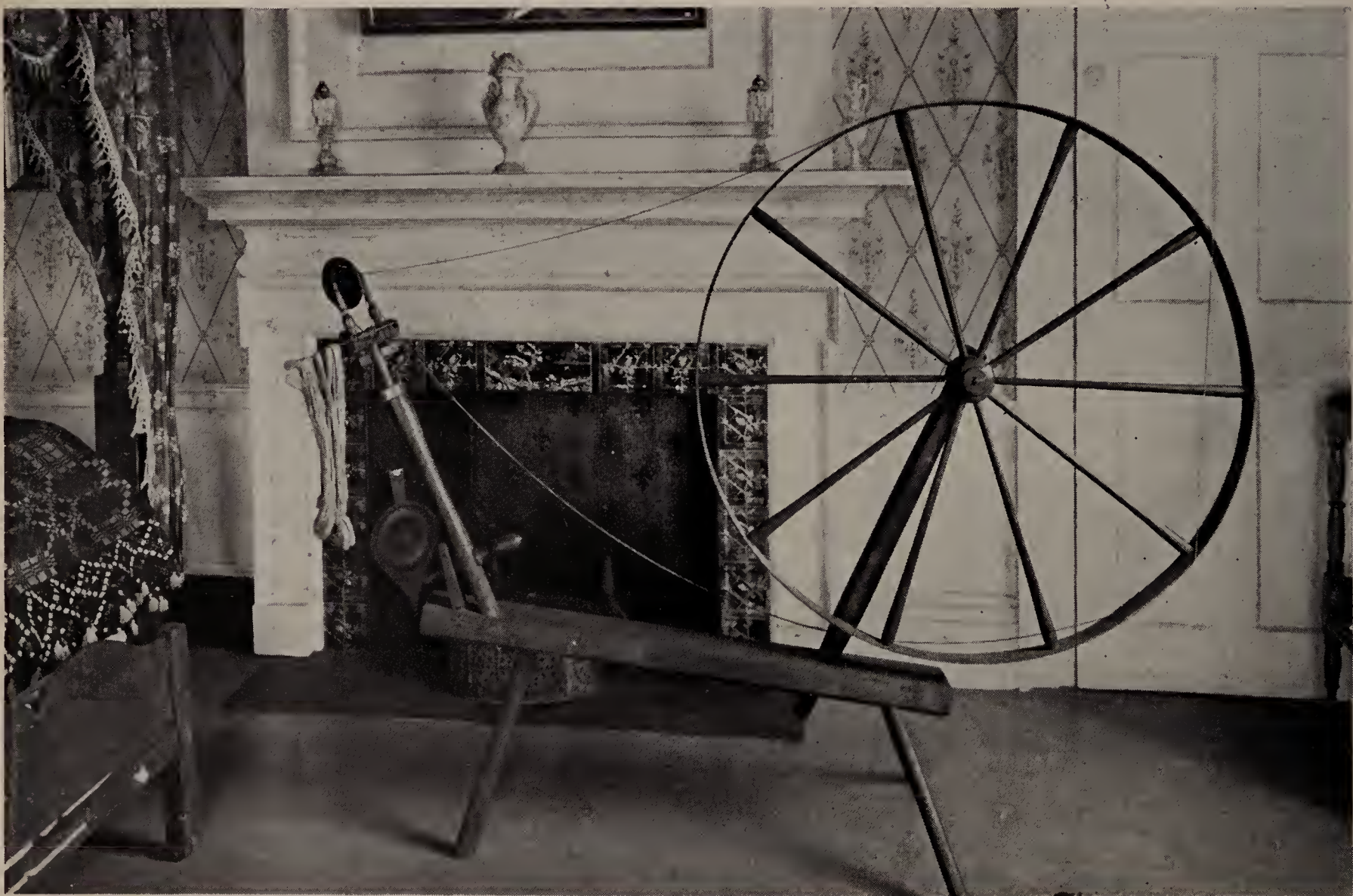


Fig. 80

UPPER BEDROOM WITH SPINNING WHEEL



Fig. 81

PETTINGELL-FOWLER HOUSE—DRAWING ROOM MANTLEPIECE

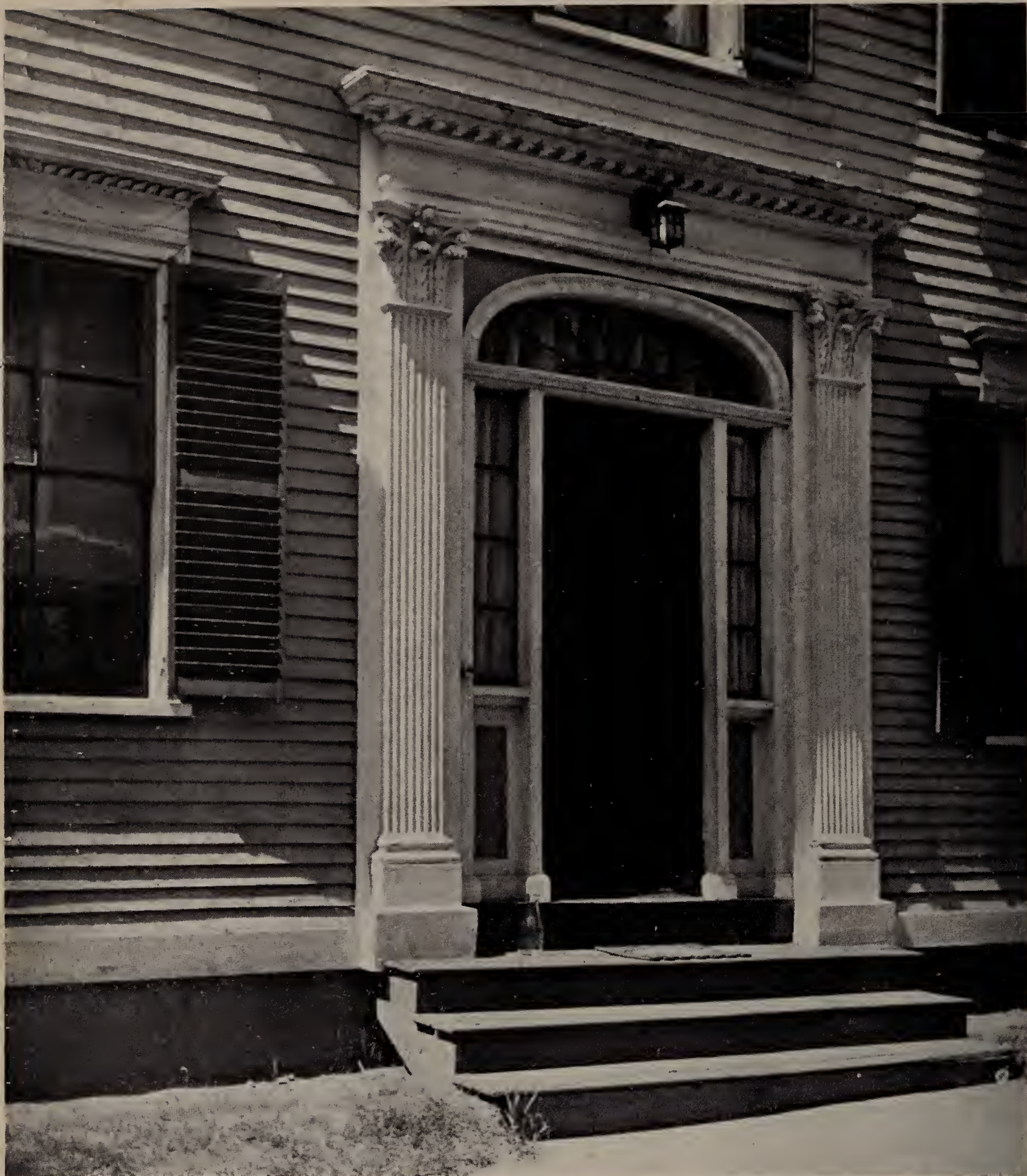


Fig. 82

JOSEPH WILSON HOUSE, 1800, 12 STRONG STREET, NEWBURYPORT

Joseph Wilson comes down to posterity as the ship-carpenter who carved the statues that decorated "Lord" Timothy Dexter's front yard. That he was a skillful workman is evidenced by the beautiful wood-work with which he ornamented his own home.

In the early 1800's his services were in demand whenever fine wooden figures were desired. In the clerk's account of expenses incurred in the building of St. Paul's Church, in 1800, we find, "Paid Wilson twenty-five dollars for carving eggie." This "Eggie" was a large wooden bird with widespread wings which hung over the altar. Wilson also carved the bishop's mitre which was placed over the belfry as an emblem of the first bishop of Massachusetts and Rhode Island. The original mitre, damaged by fire, is in the tower of the church now—the mitre on the belfry being a replica of the old one.

JACKSON-DEXTER HOUSE—1771

201 High Street, Newburyport

To make a definite statement, not of who, but of what Lord Timothy Dexter was, seems to be increasingly difficult. Whether wise man, knave or fool, or the proportions of each in his make up, seems hard to say. Knapp, in 1838, was his first biographer, but even Marquand's delightful book of 1925, though picturing him from all vantage points, evidently does not wish to classify him. That he was acute and clear headed is shown by the success of his business ventures. He cornered whalebone in New York, Boston and Salem and after fifty days, sold out at a profit of 75 per cent. He is said to have sent warming pans to the West Indies, where the sugar mills bought them eagerly for skimmers and dippers; likewise mittens to the West Indies, whence they were transshipped to the Baltic.

The warming pan story, was exhaustively followed up by another writer, Todd, who made a careful examination of the Custom House records, both in Newburyport and elsewhere. He published in 1886, a pamphlet entitled, "Timothy Dexter—An inquiry into his life and character," in which he gives his conclusions—i.e. that the warming pan stories "Are fictitious and have no historical value whatever."

However, these notes are concerned more with Dexter's essays in Architecture and Decoration. Late in life he bought the superb house of a great merchant in distress, Jonathan Jackson, who built it in 1771. Knapp ecstaticises this estate as follows: "It was a princely chateau, standing on the height of land about a quarter of a mile from the river. The grounds had been laid out by intelligent artists from England and France. A lovelier spot, or a more airy mansion, Lucullus could not have wished for."

FIG. 83. STATUE FROM LORD TIMOTHY DEXTER'S PLACE

This is the last and only statue of those placed on pedestals around the estate of "Lord Timothy Dexter," known to the writer to be still in existence. It is shown on the engraving of the "Aspect of 1810" made for Dexter's Life, written by Knapp, the plate being by John G. Tilton.

This unique antique was owned by the late James L. Little of Brookline and is still in the possession of his family. Mr. Little was one of the first to appreciate antiques of this quality. He bought it about 1880 and always believed it to be the statue of William Pitt, as shown on the Tilton plate.

I quote the Essex Antiquarian, July 1903, Vol. VII, no. 3, "The images were all in good condition when Dexter died and the first to fall was an Indian. The remainder stood until the Great September Gale of 1815 when all but the Presidents were cast prostrate on the earth. The images were sold at auction. The specimen that brought the most money (five dollars) was the Goddess of Fame. William Pitt sold for a dollar and the "Traveling Preacher" for fifty cents."



Fig. 83

Photographed in 1941



Fig. 84

JACKSON-DEXTER HOUSE

From other sources we hear that there were "Roof minarets decorated with a profusion of gilt balls" although these are not apparent in the engraving. As his taste in great men changed, he would have the attire and features of some statue modified. On a triumphal arch before the entrance stood his permanent hero, General Washington, supported on the left by Jefferson and on the right by Adams, who was obliged to stand uncovered in all weathers to suit Dexter's idea of the respect due to General Washington. These figures were still standing there when the "Great blow" of 1815 struck Newburyport. Then the majority fell. Tradition says that an order was given to a local man to smash them up on condition that he leave none whole to be used anywhere else. His women folk said they disliked to go to the woodshed at night, there were "so many arms and legs rolling about."

The interior of the house is no longer in its original architectural relation. There is little of the original detail, inside or out, but the house is still a "mansion"—standing proudly in its lovely grounds, "laid out by intelligent artists." In the grounds is Dexter's tomb, arranged comfortably by himself, but only occupied by him once, for ten minutes, during his famous mock funeral.



Fig. 85

JACKSON-DEXTER HOUSE, 1771

If it was Dexter who added the double roof, balustrades and the cupola, he did very well, for the cupola and eagle, as they remain today (Fig. 87) are striking and well proportioned. The arches, the columns, the pedestals and the unnumbered statues with which he filled the front and side grounds are all gone. After his death they were uncared for, and, when a hurricane created havoc among them, they were apparently cleared out as so much rubbish. It seems odd that so many life sized statues, well executed, should wholly disappear, but I can find no trace of them beyond the statue of Pitt here shown, and the arms of one and the hand and lace cuff of another in the Historical Society's keeping. These are well modeled and clearly cut. Beginning with Washington, Jefferson and Adams, there were many celebrities (Dexter sometimes shifted their titles) in many costumes. The statues were all executed by Joseph Wilson, a young carver of figureheads, whose own house on Strong Street (Fig. 82) shows, at the doors and window heads, the carving which must have come natural to him. Up to a few years ago, there was a fence in front of the Dexter House which harmonized with the rustications on the entrance columns and on the house corners—but, regrettably, this fence has been removed. It is shown on Fig. 86.



Fig. 86

JACKSON-DEXTER HOUSE, 1771—EXTERIOR

It is interesting to speculate as to how many of the architectural features shown in the old engraving were added to the still older Jackson House by Dexter, and then again, as to how correct the old print may be. For instance: the house stands today, with fenestration for two equal stories and a low one above. The old print shows much taller windows on the second story. These, I think, may have been embellishments by the print maker and perhaps the very intricate roof balustrades may have been the same. However, the present photograph, of a few years back, shows a street fence with rusticated posts, which match the porch columns and the corners of the house. Both the fence and the post must have been after Dexter's time, and now these are gone also.



Fig. 87

JACKSON-DEXTER HOUSE—CUPOLA

This photograph shows the cupola as it is today, 1941, and shows also what a dignified piece of work it is. This is, apparently, accepted as being of Dexter's time and we are free to wonder whether it was not designed by Wilson, who did his statues, pedestals and columns.



Fig. 88

LOWELL-TRACY-JOHNSON HOUSE, circa 1774, 203 HIGH STREET, NEWBURYPORT

In March 1771 these five acres were bought by John Lowell and Jonathan Jackson, close friends and Harvard graduates. When the land was bought, each promised the other never to marry, so that no person should come between them. Lowell showed his New England tendencies by marrying first a Higginson and then a Cabot. At about the time of his second marriage in May 1774, he built this house on one-half of the tract. On the other half, Jackson built the large house later owned by "Lord" Timothy Dexter. Jackson married three times. In 1778, the Lowell House was bought by Mr. Tracy.

Four years later, the Marquis de Castellux came to Newburyport and visited Tracy. Of this visit he wrote, "I had letters from Mr. Wentworth to Mr. John Tracy, but before I had time to send them, he had heard of my arrival, and, as I was arising from table, entered the room and very politely invited me to spend the evening with him. Castellux was accompanied by the Baron de Tallyrand. In spite of some confusion, this was not the Prince de Tallyrand, later Minister of Foreign Affairs of France, who did himself come to America later."

In 1809, the house passed into the hands of the patriot Eleazer Johnson, famous for having burned tea at the wharf in Newburyport before the more famous Boston Tea Party. His family still holds the house.



Fig. 89

LOWELL-TRACY-JOHNSON HOUSE—STAIR LANDING OF UNUSUAL WIDTH



Fig. 90

STAIR NEWELL



Fig. 91

LOWELL-TRACY-JOHNSON HOUSE—STAIRWAY



Fig. 92

STEPHEN FROTHINGHAM HOUSE, CIRCA 1800, 13 MARKET STREET, NEWBURYPORT

Front and back drawing rooms on north side of entrance.

These rooms in the early American style called Federal are of much dignity and delicacy of detail. They will be improved when the blocked fireplace is reopened, as is the intention.

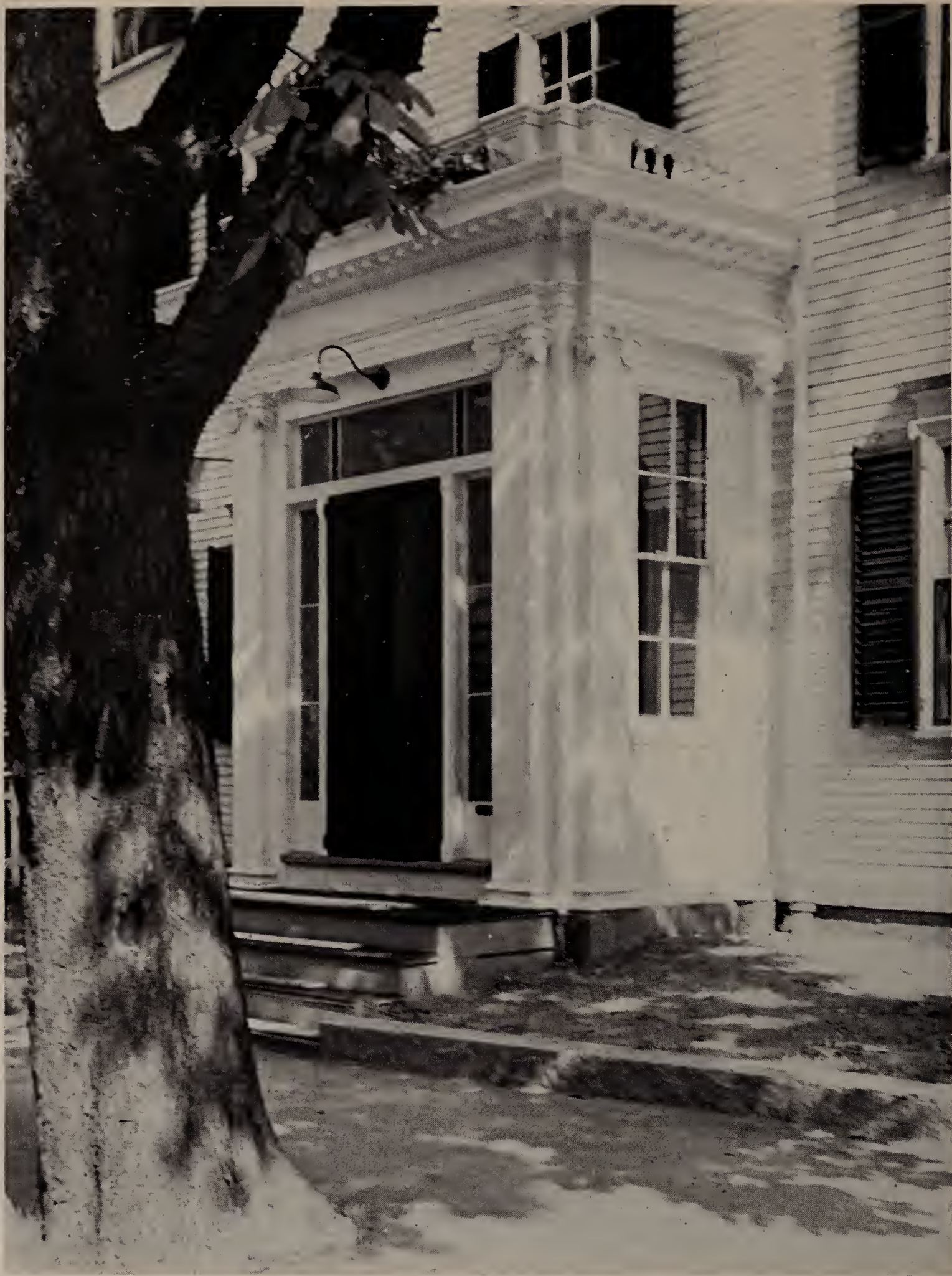


Fig. 93

STEPHEN FROTHINGHAM HOUSE

On June 4th, 1779, Stephen Frothingham bought a lot on Market Street and, it is believed, built his house soon afterward. Although large and spacious, it was none too large for his family of nine boys and girls and it soon became a center for the gay parties of the early 1800's.

It is now the home of the Y. W. C. A. In memory of his daughter, Mr. William Swasey purchased and destroyed the mortgage on the property in 1907.

This type of enclosed entrance porch, architecturally treated with pilasters, is repeated often in Newburyport, as for instance on the Grayden Morrill House, 209 High Street. Such porches were probably applied say, about 1840. They were good weather protection in such a climate.



Fig. 94

HOYT-MORRILL HOUSE, 209 HIGH STREET, NEWBURYPORT—PORCH

This stately Ionic entrance porch has almost its counterpart on the Stephen Frothingham House. This latter is better carried out, as the corners of the balustrade are broken to match the architecture below, while here, the balustrade does not fit with it. Such vestibules were probably added later as storm porches—some as late as 1840-1850.



Fig. 95

HOYT-MORRILL HOUSE—DRAWING-ROOM, SHOWING THE USE OF DIAMOND SHAPED INSERTS



Fig. 96

BEDROOM ON SECOND FLOOR



Fig. 97

HOYT-MORRILL HOUSE—STAIRCASE

This is, in many ways, an almost perfect staircase of a later type. The absence of carving and the avoidance of newels or angles gives distinction, while the uninterrupted flow of the handrail is a difficult and successful piece of cabinet work. Little wonder that there were certain skilled artisans, trained only as stair builders.



Fig. 98

HOYT-MORRILL HOUSE—BUILT BY CAPTAIN WILLIAM HOYT IN 1806



Fig. 99

COKER HOUSE—ST. PAUL'S RECTORY, BETWEEN 1757 AND 1796, 266 HIGH STREET, NEWBURYPORT

In 1857, Samuel Coker bought three acres of land at a cost of forty pounds. The price shows that there was no house on the land at that time.

In 1796, this house was occupied by Samuel's son Thomas Coker. He was a builder and contractor who constructed many fine houses.

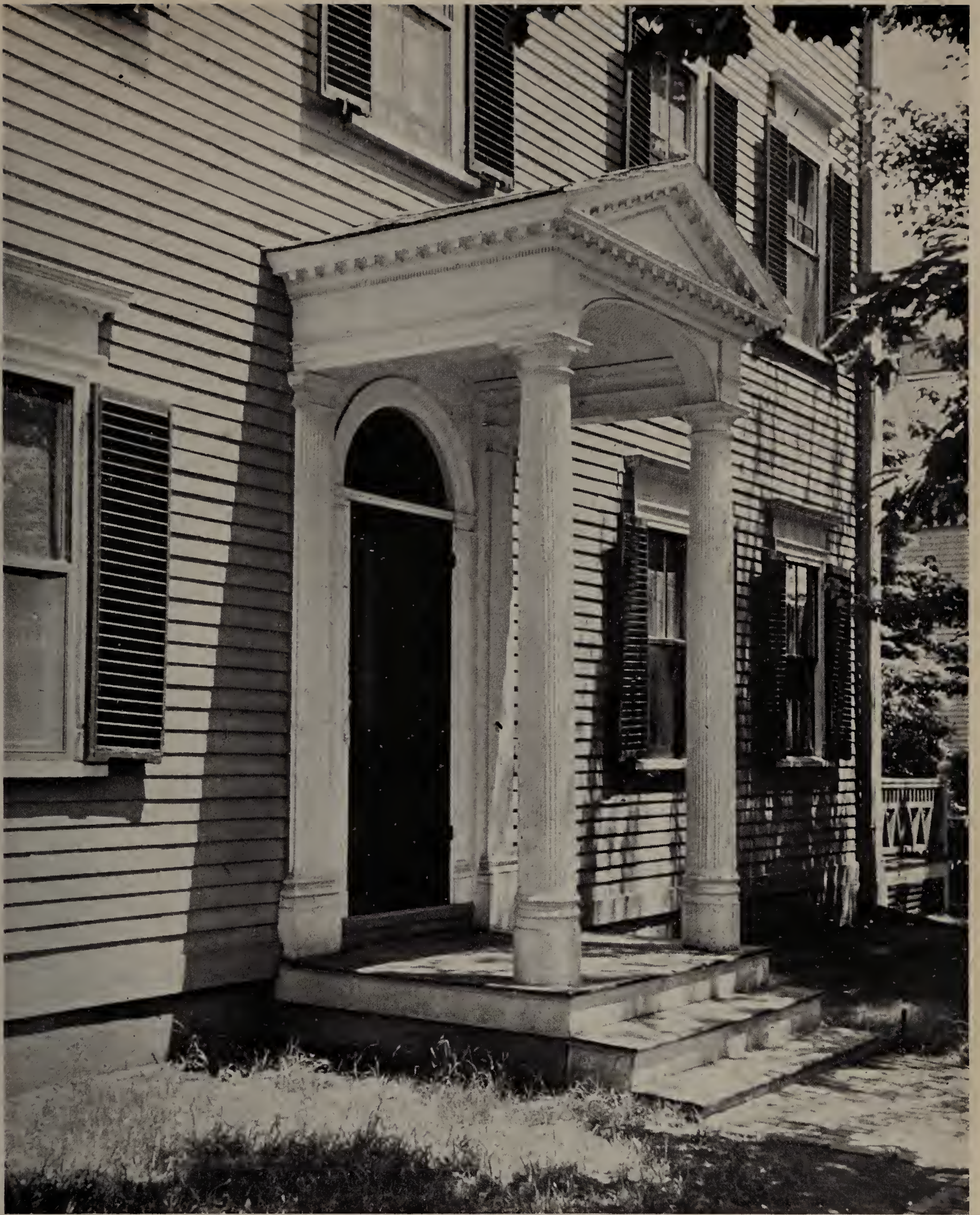


Fig. 100

4 HARRIS STREET, NEWBURYPORT—ENTRANCE PORCH WITH BEADED COLUMNS



Fig. 101

BRADBURY-SPALDING HOUSE, BETWEEN 1786 AND 1791, 28 GREEN STREET, NEWBURYPORT

Street front—showing well developed type of gambrel roof.



Fig. 102

LOWER RUN OF STAIRS



Fig. 103

FIREPLACE IN DINING ROOM



Fig. 104

BRADBURY-SPALDING HOUSE

The land in this estate was bought before 1786 by Theophilis Bradbury who built the house prior to 1791.

Mr. Bradbury graduated from Harvard College in 1757, studied law in Boston and commenced the practice of his profession in Falmouth (now Portland, Me.). After the destruction of that town by British troops, during the Revolutionary War, Mr. Bradbury removed to Newburyport. He was elected to the Massachusetts State Senate from 1791 to 1794 and to Congress for the session beginning in December, 1795.



Fig. 105

DODGE HOUSE, ABOUT 1800, 357 HIGH STREET, NEWBURYPORT

Robert Dodge, son of Col. Robert Dodge, who was at the Battle of Bunker Hill and at the surrender of Burgoyne, acquired the land and buildings where the house now stands about 1800.

He tore down parts of the house in the rear and incorporated them in the new house. A pane of glass in one of the bedroom windows bears the date 1808.

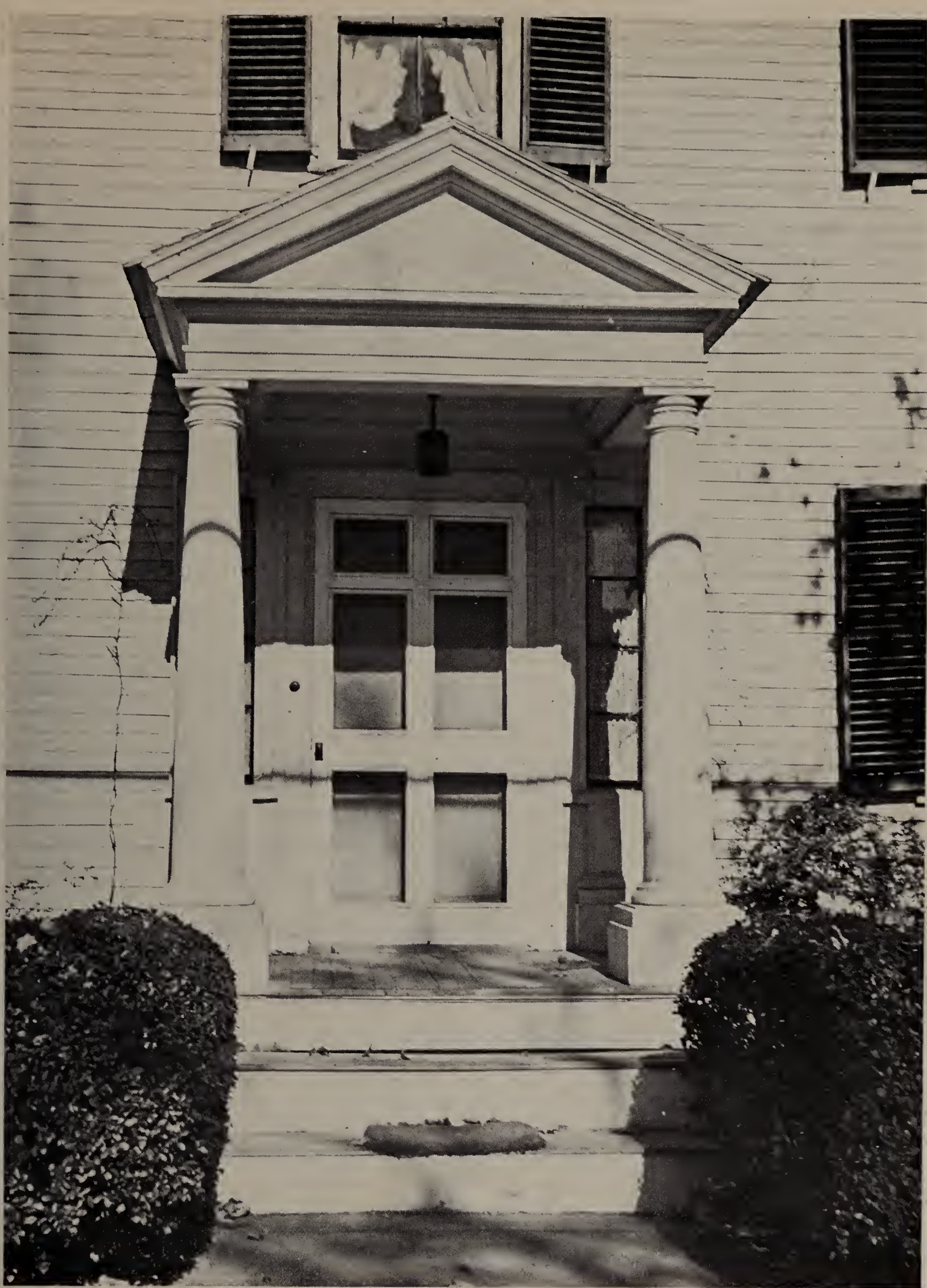


Fig. 106

JACOB LITTLE HOUSE, 1780-1792, 360 HIGH STREET, NEWBURYPORT

Front Door and Entrance Motif



Fig. 107

JACOB LITTLE HOUSE

In 1780, Jacob Coffin bought this land from his father, Benjamin Coffin. There was no mention of buildings in the deed. In 1792, he sold it with dwelling house to Jacob Little, a grandson of Col. Moses Little, who was officer of the day when Washington took command of the army.

Jacob Little was a prominent ship owner, and during the embargo, while his ships were rotting at the wharves, was so strong a Democrat that he would argue warmly with his relatives, who were all Federalists.

He placed his son, Jacob, in the counting house of the renowned Jacob Barker of New York, where he at once became a favorite of that successful merchant. In 1822, Jacob began business on his own account as an exchange specie broker, with a small office on Wall Street. By 1834 he was called the "Napoleon of Wall Street." It was a common saying among moneyed men that "Jacob Little's suspended paper was better than the checks of most merchants."



Fig. 108

SWAIN-BOGARDUS HOUSE, 1800-1809, 238 HIGH STREET, NEWBURYPORT

In 1784, Moses Cheney bought from Thomas Coker twenty rods of land for thirty pounds. In 1793, he bought forty rods more. Cheney sold twenty-five rods in 1800 to Levi Swain, who built his house soon afterward. The hanging staircase is graceful and there are dadoes in each room of the first and second floors. In the third story there is a "Ham Oven" set in the chimney on the south side of the house. This oven was used for cooking meats which required a very low temperature. A similar oven in the Boyd-Raines House (1740) in Portsmouth, is listed as a "Smoke chamber."

Captain John Bogardus, a native of Russia acquired the property in 1855. Capt. Bogardus had strong Southern sympathies and at the outset of the Civil War he aroused the ire of his neighbors by displaying a Confederate Flag. The Captain was a convivial soul and, after enjoying an evening "Down town," found it hard to set a true course for home. On one occasion he found himself at "Three Roads"—a long way from 238 High. Not liking to be cast up on a lee shore, so far from home, he had a broad white stripe painted on the sidewalk in front of his house. This friendly beacon thereafter guided his wandering footsteps into a safe harbor."



Fig. 109

MILMORE-HUSK HOUSE, 1809, 281 HIGH STREET, NEWBURYPORT

This house was built in 1809 by Rev. James Milmore, Pastor of the Belleville Church across the street. The church, in 1861, was the first of five churches, beside other buildings, to be set on fire by the incendiary, Leonard Choate, who left Newburyport suddenly and was later found in Minnesota and imprisoned for life.

The graceful porch shown above is interesting as an extreme case of the use of "Reeding," apparently so popular for the finish of Newburyport houses of the period. There was originally a white wooden fence between the house and the street, which formed part of the architectural setting.



Fig. 110

MILTMORE-HUSK HOUSE, 281 HIGH STREET, NEWBURYPORT

Drawing Room—This handsome room shows arches in the outside wall but, probably for outside effect, the windows are not in the center of the arches.



Fig. 111

NORTH BED ROOM



Fig. 112

MILTMORE-HUSK HOUSE—DINING ROOM

This mantlepeice was taken from a house in Portsmouth, N. H.



Fig. 113

MILTMORE-HUSK HOUSE—SOUTH BED ROOM



Fig. 114

HENRY C. LEARNED HOUSE, BEFORE 1803, 192 HIGH STREET, NEWBURYPORT

Dr. James Morse, minister at St. Paul's Episcopal Church in 1803 lived in this house, although it is not known that he built it. Because of his fine character and sumptuous manner of living, the house was known as the "Court of St. James."



Fig. 115

LEARNED HOUSE, 192 HIGH STREET, NEWBURYPORT—LILAC WALK IN GARDEN

This garden is a part of the land which was formerly used as a Quaker burying ground.

In 1695, Richard Bartlett left this land to his daughter, Terzah, who married a Quaker, Hathorn Coker. In 1768, this land was set aside by their heirs for a "Friends" burying ground; "For themselves and their families, who shall have liberty to pass and repass there forever."



Fig. 116

WOOD-MOSELY-NASON HOUSE, 1811, 182 HIGH STREET, NEWBURYPORT

This land was bought in 1792, by Abner Wood who built the house in 1811. The front has probably undergone alterations at various periods. The present projecting two story porch, as well as the iron fence are evidently of a Victorian period.



Fig. 117

GRAVES HOUSE, 56 HIGH STREET, NEWBURYPORT—GARDEN



Fig. 118

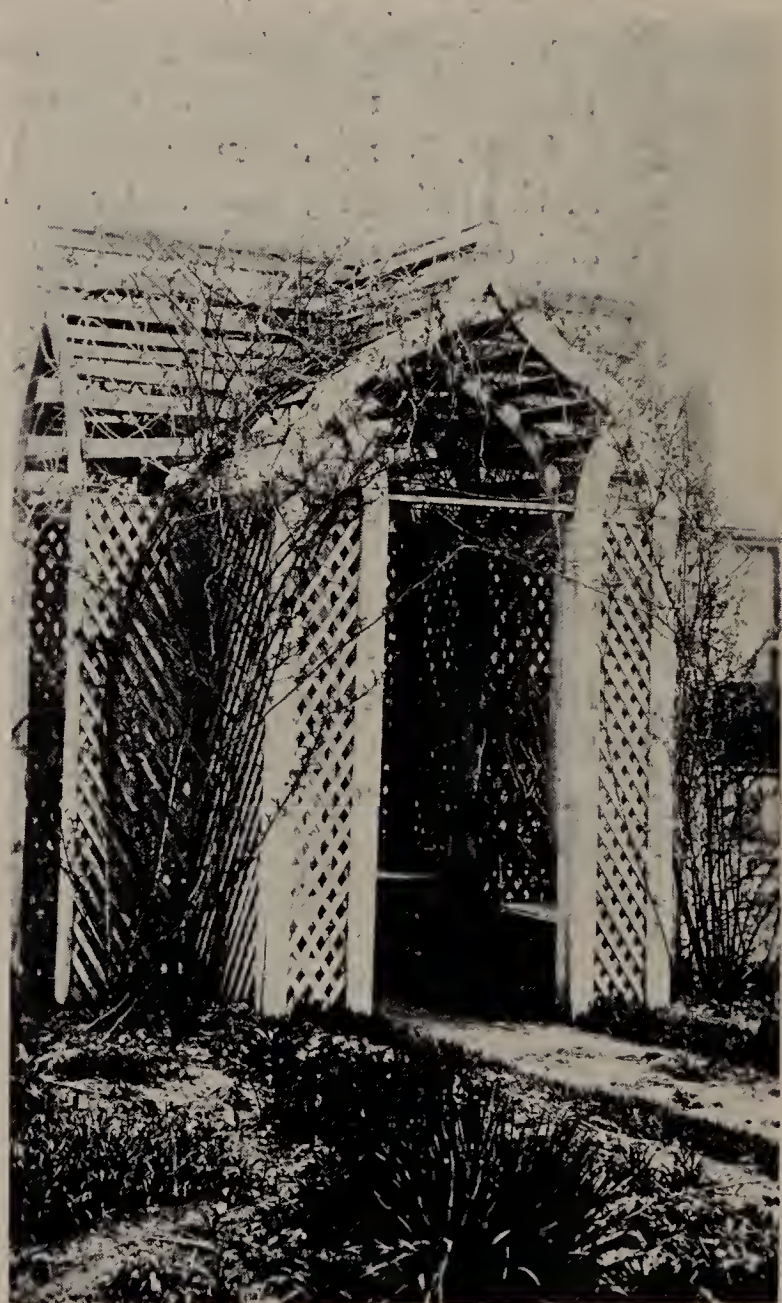


Fig. 119

NASON HOUSE, 182 HIGH STREET—SUMMER HOUSES

LIVERMORE-LUNT-BARRON HOUSE—CIRCA 1805

79 High Street, Newburyport

In 1803, this house was in process of construction by Enoch Thurston. Two years later, his widow sold the land and the uncompleted house to Edward St. Loe Livermore, who completed the house to his own plans. A handsome ball room was built on the second floor and on the first floor, there was a bedroom for himself, with a private staircase to the wine cellar.

He was elected to Congress in 1807. His daughter Harriet was his hostess while he was in Washington, leaving her mother at home to raise the family of twelve children. Harriet was equally ready to dance in a Washington ball room or to expound the doctrine of the second coming of the Messiah. She later taught school in Haverhill and was the not un-feared "half welcome guest" spoken of in "Snow Bound." Whittier writes in his preface to this poem that she later went abroad, lived on the slopes of Mt. Lebanon and was finally found wandering with a tribe of Arabs, who regarded her as a prophetess.

What follows, gives a good idea of how the "Greek Revival" alterations of about 1840, came to many fine old houses—better left untouched.

Capt. Micajah Lunt acquired the property in 1838 and many changes were made in the following years. Capt. Lunt removed the old woodwork, the high dados and the shutters and put in marble mantles for coals, a new stair case and windows with weights! The Greek Revival entrance is probably due to this owner since, as architects will note, in 1838 this new impulse was in full swing.

A beautiful formal garden was laid out by an English gardener. Box-edged beds were separated by curving walks. The slopes were laid out in three terraces, with flights of steps between and a summer house at the top. A small orchard contained quince, apple, cherry and every variety of pear trees. A pump house, over a spring, was in the pasture with a trough outside for animals.

In the rose garden were many old favorites; Prairie Rose, Provence, Red Damask, Red Button, the York and the Lancaster, Safrano, the Tea Rose, White, Blush, Pink Damasks, climbing rose, Cabbage Rose, and the Raspberry Rose, a very small rose—white with a pink center—having the odor of raspberries.



Fig. 120

LIVERMORE-LUNT-BARRON HOUSE, CIRCA 1805—EXTERIOR



Fig. 121

GARDEN HOUSE



Fig. 122

WALL PAINTINGS IN INGALLS-COLBY HOUSE—OLDEST PART PERHAPS 1700—FRONT PART 1800

Rocks Village, on the Merrimac



Fig. 123

Here, in 1786, was born the Countess de Vipart, the Mary Ingalls of Whittier's poem, "The Countess." The mural paintings, in some kind of tempera, were done in 1824 in the 1800 part of the house. Similar paintings are at 436 Main Street, Amesbury.



Fig. 124

OSGOOD-ROGERS HOUSE, 1835?, 83 HIGH STREET, NEWBURYPORT

The date 1835, has been given for the erection of this building. Currier says, without giving a date, that this "brick building" was occupied as an Academy for boys and girls. In 1842, John Osgood and Charles Brockway transformed it into a two-family dwelling house.



Fig. 125

GARDEN OF THE OSGOOD-ROGERS HOUSE

As the house was converted into a double dwelling in 1842, we may guess that this beautiful garden plan dates from that time—the more so as the Moulton Garden, laid out in 1840 and the Perry Garden, laid out in 1841, are in much the same style.



Fig. 126

COKER-PENDILL HOUSE, 1797-1801, 44 BROAD STREET, NEWBURYPORT

Both this three story house and the two story house next to it were built by Thomas Coker, between 1796 and 1801.

Coker's widow sold the house in 1805 and in 1859 it was acquired by John Spring, who built the broad piazzas which cover nearly three sides of the house.

"The simple straight door-head gave way to a porch with fluted columns and Ionic Capitals, a balustrade crowned the roof and the old style fence was replaced by a more substantial one."

The foregoing statement by Merrill is interesting to students as showing that the last backwash of the "Greek Revival" was still adding heavy classic porches and balustrades to the simpler and finer old houses—right up to the time of the Civil War.



Fig. 127

COKER-PENDILL HOUSE, 44 BROAD STREET, NEWBURYPORT

After the Civil war came the recurrent dreams (we might in some cases almost say nightmares) of the Eastlake period and the Victorian Gothic revival; then William Morris, Walter Crane and Oscar Wilde. However the best in each of these periods was good and only the imitators were bad.

The dignified room, shown above, is of much beauty, with its deep window embrasures, and seems not to have been disturbed when the outside of the house was altered.



Fig. 128

WOART-KNAPP HOUSE, CIRCA 1753, 43 MARKET STREET, NEWBURYPORT

This property was acquired in 1753 by William Woart, an Englishman. The house was built between then and 1758. The land extended from what is now Market Street along High Street as far as the Wolfe Tavern, through Harris to Washington and back up Market. It was a self supporting plantation, having out-buildings for the various household activities.

The above statement of the extent of the original property was made by a former owner. On examination, the house shows signs of much antiquity. The property lines are close to the house, except in front, giving the impression that the former grounds must have been sold off.



Fig. 129

PAUL NOYES HOUSE, 1769, 18 WASHINGTON STREET, NEWBURYPORT—FRONT DOOR AND
ENTRANCE MOTIF

Tradition says that this ornamental scrolled pediment—together with the statuette, came from the “Lord” Timothy Dexter house. This seems very possible as the pediment is a piece of wood carving, rather than an architectural motif. It might well be the Work of Joseph Wilson, the carver of figureheads, who did all of Dexter’s statues and carvings.

The little statue is the property of the Historical Society of Old Newbury and was, by courtesy, placed temporarily in its original position to be photographed.



Fig. 130

PAUL NOYES HOUSE—EXTERIOR

In 1769 Paul Noyes built his house on the corner of Market and Washington Streets. The window sills of the two front rooms are of Mahogany.

Here was celebrated the first Catholic Mass in Newburyport and here lived Dr. Francis de Bonichere who came to Newburyport in 1796. On arriving, he found a malignant disorder prevailing and devoted himself so un- sparingly to the sick that he was given the unanimous thanks of the townspeople.



Fig. 131

ORLANDO MERRILL HOUSE, 1791?, 354 HIGH STREET, NEWBURYPORT

Tradition says that Orlando Merrill brought his bride to this house in 1791. In 1794 he invented the water-line model from which working plans were then—and are now—taken to be used in the construction of vessels.

In 1798, when Newburyport shipyards were crowded with work, Captain Merrill and his two brothers gave bonds in the sum of ten thousand dollars to construct the U. S. Brig "Pickering" in ninety days from date of contract. Before the time expired, she was ready for sea and sailed to Boston to take in her fourteen guns and compliment of seventy men.

In 1813 Captain Merrill and William Cross built the U. S. Sloop of War "Wasp." They received fifty dollars a ton for the vessel, completed and ready for sea, according to the terms of the contract made with Amos Binney, Agent for the United States Navy Department at Boston.



Fig. 132

SWAIN-DOYLE HOUSE, 1808, 30 GREEN STREET, NEWBURYPORT

Built by Levi Swain, beginning 1808

This is one of the finest of the less pretentious three story "Square Houses" of the first decade of the last century. It has elegance and distinction—is one of those formal houses which seem designed to be painted white.

While the very distinctive roof balustrade is probably of the period of the house, the Ionic front porch and especially the rather low balustrade above it were evidently added later.



Fig. 133

PLUMMER-DYER HOUSE—DINING ROOM

This shows a fine, simple chimney piece and panel work. The cupboard in the corner is modern.



Fig. 134

PLUMMER-DYER HOUSE, CIRCA 1790, 386 HIGH STREET, NEWBURYPORT

There is a tradition that seven other houses were built soon after, and of the same design as this house. There are certainly others—as for instance 266 High Street and two on Broad Street with identical front and side views—but with varying porches and entrances. The same builder may have done them all.



Fig. 135

JOSIAH LITTLE HOUSE, 1780, 350 HIGH STREET, NEWBURYPORT

Built about 1780 by Josiah Little. This house was left by Mrs. Josiah Little to Benjamin Hale because he was the only child ever to have been born in this house.



Fig. 136

HOUSE AT 24 PROSPECT STREET, NEWBURYPORT, 1835

This is a late but attractive house with a well designed roof and curved head dormers. It has its original front door, and perhaps the original fence.



Fig. 137

SWETT-STOREY HOUSE, 1800, 68 HIGH STREET, NEWBURYPORT

This land was bought in 1799 by Samuel Swett who built the house—probably in 1800.



Fig. 138

WRIGHT HOUSE, PROBABLY ABOUT 1800, 9 FRUIT STREET, NEWBURYPORT

Captain Wills lived at 9 Fruit Street—Captain Le Breton, at 77 High Street. In 1828, they exchanged houses. Elizabeth Le Breton, who thus came to live at 9 Fruit Street, cut her name with a diamond on a window pane, but the date is too blurred to be read.



Fig. 139

TENNY-HALE HOUSE—DRAWING ROOM INTERIOR



Fig. 140

TENNY-HALE HOUSE, 1801, 20 FRUIT STREET, NEWBURYPORT

Captain Samuel Tenny bought the land and built this house and the adjoining double house, about 1801. He then built, for his sons and daughters, the three double houses, just below his own, seen in the photograph.



Fig. 141

GREENLEAF-WOOD HOUSE, 1799, 87 HIGH STREET, NEWBURYPORT—A MANTLE AND
OVERMANTLE IN GOOD RELATION

The heavy wood cornice and base, together with the bulging frieze of the mantelpiece give a Georgian Colonial character, although our actual Colonial period ended before 1799.



Fig. 142

GREENLEAF-WOOD HOUSE—EXTERIOR



Fig. 143

THE NEWBURYPORT FEMALE HIGH SCHOOL—PROBABLY THE FIRST IN THE
UNITED STATES

The Greek Revival style of the doorway alone would date the building in the 1840's.



Fig. 144

ALBERT CURRIER HOUSE, WASHINGTON STREET, NEWBURYPORT. ABOUT 1845-1850

Mr. Albert Currier, the master builder, added this conservatory to the north side of his home on Washington Street.



Fig. 145

SILHOUETTE OF OLD ROOFS AND CHIMNEYS BACK OF HIGH STREET



Fig. 146

BULLARD HOUSE, 346 HIGH STREET, NEWBURYPORT

1780 has been suggested as the construction date of this house. While this appears early, the character of the mantelpiece and other interior woodwork looks Colonial and Georgian.



Fig. 147

BULLARD HOUSE—EXTERIOR

TOPPAN-WYMAN-THURLOW HOUSE, 1793-1799

On the bank of the river near Piper's Quarry

The land, on Orange Street, where this house originally stood, was owned prior to 1793 by Henry Lunt. In that year, Lunt conveyed it to Richard Toppan. Sometime between 1793, when he purchased the land and 1799, when he sold it with the buildings, Richard Toppan built the house. Owing to misplacement of the Assessor's records of those years, it is impossible to determine the exact year of construction. In 1799, Richard Toppan conveyed the house to Joshua Toppan. One of Joshua Toppan's daughters married Dr. Wyman and they occupied the house for many years. In 1903, the house was sold to Willard Hale and passed from him to Charles Avery, then back to Hale, who sold it to Oscar Thurlow in 1936.

In 1938, work was started taking the house to pieces. It was cut into sections and trucked to its present location, two miles from Orange Street. Originally, the house was 46 ft. long but in order to put in bath rooms, breakfast room, etc. it was pushed out 7 ft. on each side of the hall, giving a present length of 60 ft. All the houses of this type in Newburyport have two windows on each side of the front door but by adding 7 ft. on each side, room was provided for another window—making three on each side instead of the usual two.

The house faces east as it did on Orange Street but the porch which was over the front door has been put on the back or west door. In order to make it fit under the arched window, the roof had to be made flat, instead of pitched, as before. On the front, facing the river, a Southern Colonial terrace with columns has been added.

The east doorframe has been changed—the present one being a replica of the main entrance to the Unitarian Church. The interior is much the same—the hall is exactly the same. The living and dining rooms are seven feet longer. The cupboards by the fireplace in the dining room were in the house originally. There are tinder boxes on each side of the fireplace in the dining room. All the windows, except in the attic had sliding shutters for both upper and lower sash. Upstairs, the bedrooms are practically the same with the addition of bathrooms. The partitions were, in the main, put back as in the original house and are thinner than in modern houses.

When the house was taken down, a brick wall, called a "nogging," was found from floor to ceiling in the dining room between the inside and outside walls. As this was a northeast room, this nogging might have been put in as a sort of insulation.

This is a successful case of enlarging an old house from the point of view of the architect and the antiquarian. By slicing the original house on the outside surface of the stair hall partitions, the stair and hall are untouched while the square rooms can be left nearly unaltered, if desired.



Fig. 148

TOPPAN-WYMAN-THURLOW HOUSE—STAIR LANDING



Fig. 149

TOPPAN-WYMAN-THURLOW HOUSE

It is interesting to compare the woodwork and arches in this fine room with those in the Tracy House on the opposite page.



Fig. 150

TOPPAN-WYMAN-THURLOW HOUSE—PRESENT EXTERIOR



Fig. 151

TRACY HOUSE, 1772, 94 STATE STREET, NEWBURYPORT

Directors Room of the present Public Library



Fig. 152

SOUTH-WEST DRAWING ROOM OF THE PRESENT PUBLIC LIBRARY



Fig. 153

BROWN SQUARE HOUSES, 1805, BROWN SQUARE, NEWBURYPORT

In 1802, Moses Brown acquired the land that is now Brown Square. A clause in the title specified the erection of brick buildings, only. A few years later, Mr. Brown decided to erect a large brick block of stores and dwelling houses on the westerly side of the square. When the work was partly completed, the contractor relinquished the job on account of poor health. The great fire of 1811 and the business depression, following the war of 1812 made it advisable to leave the building as it now stands. The south wall is still "rat-tailed" for the addition which never materialized.



Fig. 154

DOORWAY AT 22 ESSEX STREET, NEWBURYPORT

A dignified example of a doorway of a good period



Courtesy of Albert Hale Esq., from his work "Old Newburyport Houses"

Fig. 155

NICHOLAS JOHNSON HOUSE, 35 FEDERAL STREET, NEWBURYPORT

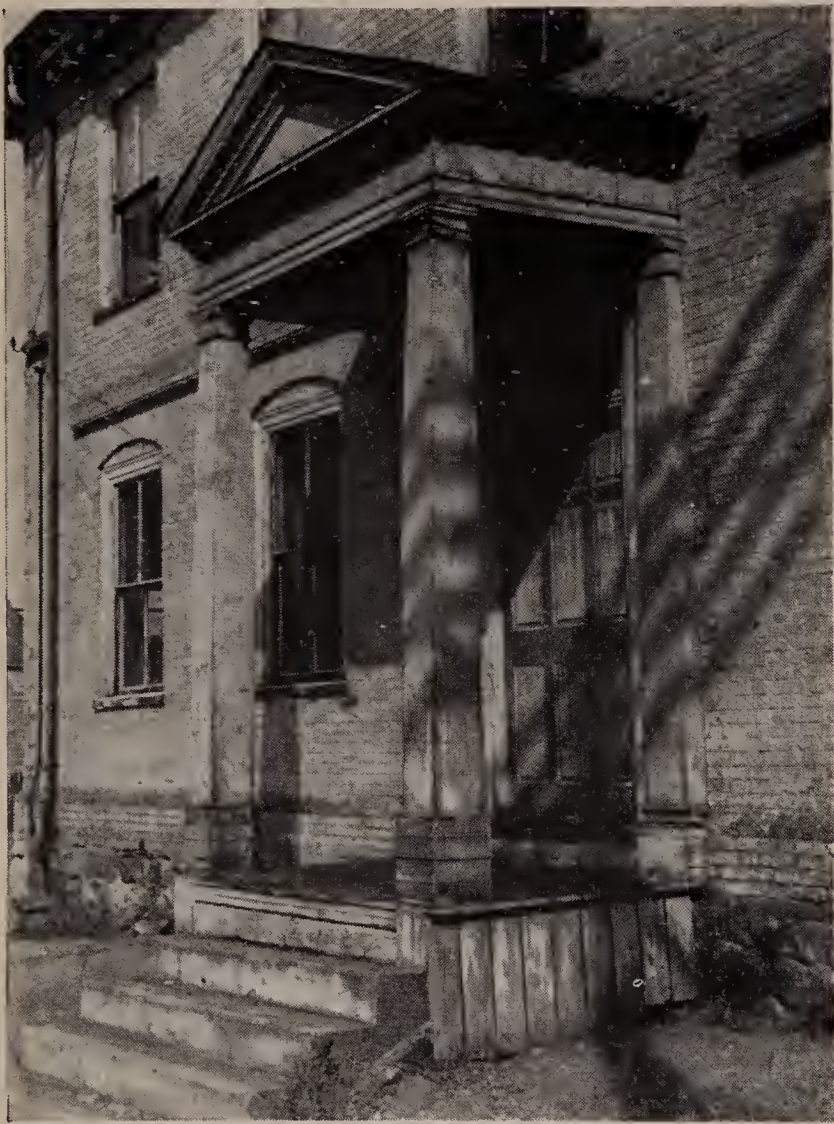


Fig. 156

WILKAM (OR WILLIAM) PEARCE JOHNSON
HOUSE, 1798, 11 FEDERAL STREET,
NEWBURYPORT

The first house in Newburyport to have window
blinds



Fig. 157

ADAMS HOUSE, 3 FRUIT STREET, NEWBURYPORT
No construction date available

NICHOLAS
JOHNSON HOUSE,
CIRCA 1785

35 Federal Street,
Newburyport

The solidity of this house and the strong design of the Entrance Porch are kept so well in character and proportion, that one wonders how much the designer must have studied these matters. Yet there seems to be no record of his identity or of other work by him.

Today the fence is gone and the house is bare and falling into desuetude. When Nicholas Johnson died in his four poster bed, a chest, containing three thousand dollars in gold, was found under it. The money was to be used to pay the carpenters in his shipyards—"A fine example of the honesty of those honest days."

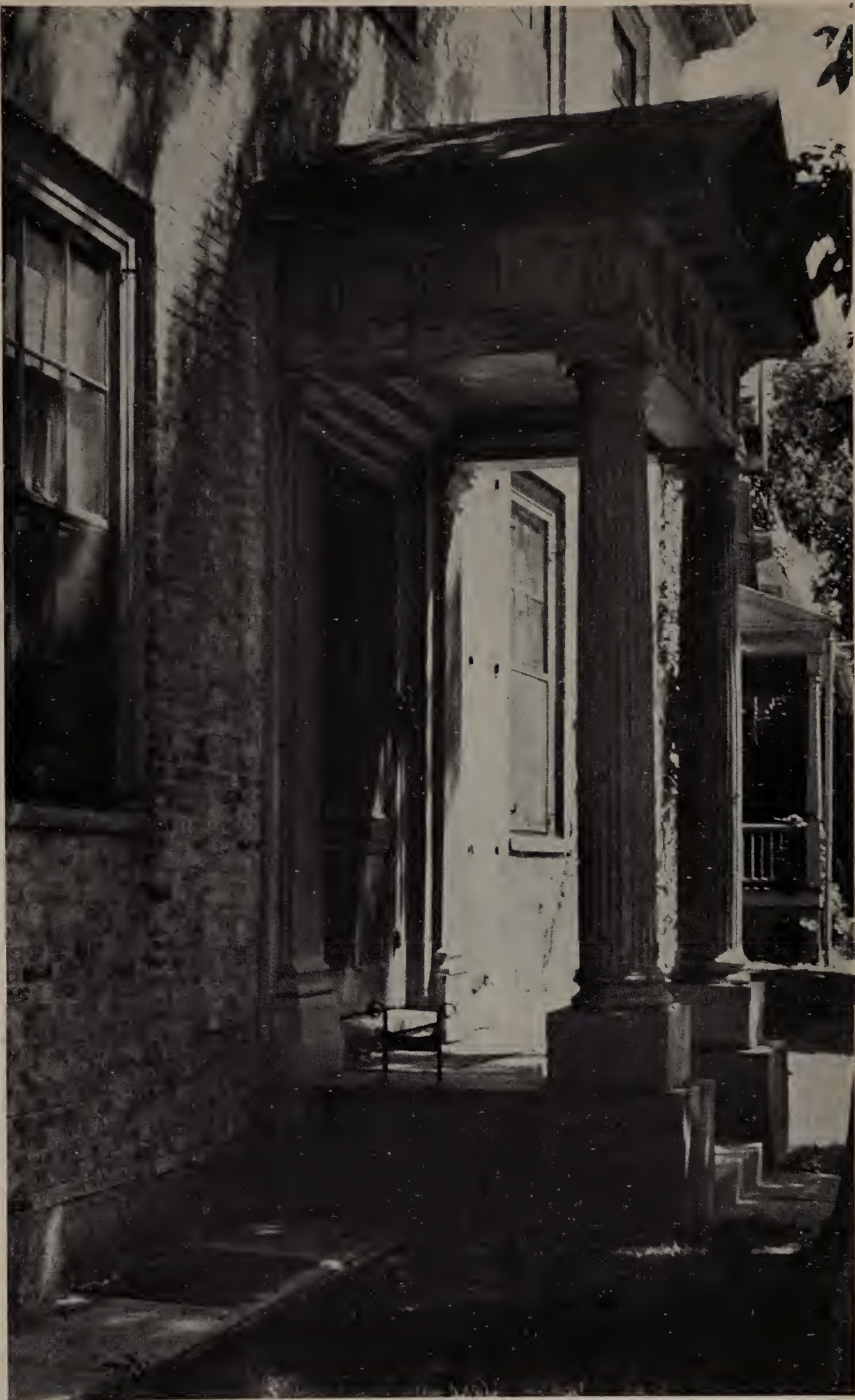


Fig. 158



Fig. 159

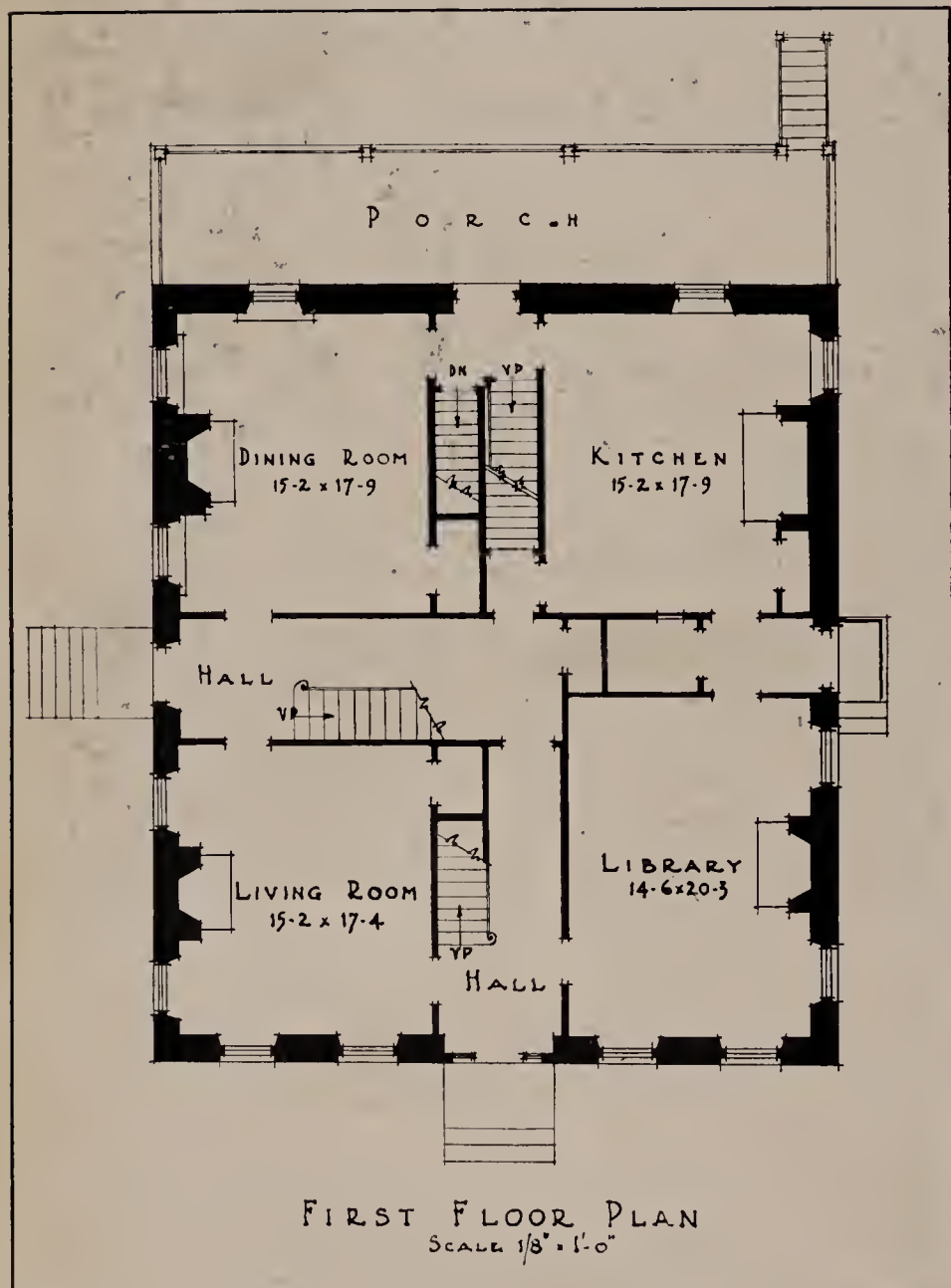


Fig. 160

BUCK-WITHINGTON-CONNOLLY HOUSE,
1797, 218 HIGH STREET, NEWBURYPORT

In 1797, Captain John Buck and Captain Joseph Woodman bought of the heirs of Cutting Bartlet, two acres of land, measuring eight rods on High Street. The same year they divided their purchase. Captain Woodman built on his lot, within a few feet of Captain Buck—the two men having married twin sisters. In 1800, Woodman named his son "John Buck Woodman" and in 1811, Buck named his son "Joseph Woodman Buck."

Col. Johnathan Buck, the father of the builder of this house is said to have been instrumental in having the Province of Maine set off from Massachusetts. He was given grant No. 1 on the Penobscot, where was founded the town of Bucksport, Maine.

In 1880, the property was acquired by Nathan N. Withington, the editor of the "Newburyport Herald." At one time this was made into a double house and the rooms cut into smaller rooms. The front door and the entrance porch on High Street are not original.

The ground floor, arranged as a double house, is shown on the left.



Fig. 161

TITCOMB-HEALY HOUSE, CIRCA 1810, 105 STATE STREET, NEWBURYPORT

This land was bought by John Berry Titcomb in 1808 and the house was built soon after.
The fine original doorway and twelve light window sash give distinction.



Fig. 162

TITCOMB-HEALY HOUSE, CIRCA 1810, 105 STATE STREET, NEWBURYPORT—DRAWING ROOM
CHIMNEY PIECE

This shows the beauty of proportion and the delicacy of detail and mouldings, characteristic of the later Federal period.



Fig. 163

DODGE-KILEY HOUSE, CIRCA 1811, 39 GREEN STREET, NEWBURYPORT

This house was built by Allen Dodge about 1811, the land having been purchased in 1807. The original arched doorways are very fine.



Fig. 164

RESIDENCE FORMERLY AT 71 STATE STREET—(TAKEN DOWN IN 1925)

Entrance Hall and stair arch



Fig. 165

CARTER-TILTON HOUSE, PROBABLY ABOUT 1800, 102 STATE STREET, NEWBURYPORT.
This land was purchased by Joshua Carter in 1795 and the house was built within the next five years.



Fig. 166

WOLFE TAVERN

When Newburyport was incorporated in 1764, Wolfe Tavern, then standing at Fish Street (now State) and Threadneedle Alley was a famous resort. It was destroyed in the fire of 1811. This first building is shown above with a portrait of General Wolfe, painted as a sign by Moses Cole.



Fig. 167

INSURANCE BUILDING, HERE SHOWN, WAS BUILT IN 1811 AFTER THE GREAT FIRE OF THAT YEAR



Fig. 168

The original Phoenix Building, built in 1809, burned in the Great Fire of 1811. The building beyond it is the original Wolfe Tavern.

The architecture of this 1809 Insurance building is in the same spirit as the beautiful Athenaeum, still standing in Portsmouth, built in 1803 and also for an Insurance Company. The same architect may have designed both buildings.



Fig. 169

SWEETSER-PERKINS HOUSE, CIRCA 1804, 134 STATE STREET, NEWBURYPORT

Built by Seth Sweetser, who lived here for many years. One of the two houses which still retains its original small window panes, adding to its present dignity.



Fig. 170

WOART-STONE HOUSE CIRCA 1805, 132 STATE STREET, NEWBURYPORT

The land for this house was purchased by William Woart in 1804. Between these adjoining houses is a public well, fenced from each house but open to the street.



Fig. 171

CURZON-MARQUAND HOUSE, CURZON'S MILL, WEST NEWBURY

Mr. James E. Whitney has been good enough to write the following caption. "There has been a mill on the Artichoke River in the same location as the present one since the last decade of the 17th century and deeds show that there has always been a house for the miller, probably at about the same site as the Marquand house. I have never been able to learn when the latter was built but I should guess about 1750. A fire, some forty years ago, destroyed the rear of the house and a part of the interior but the original front was preserved and the damaged parts were restored. The large bay window on the side toward the mill was designed by Henry H. Richardson about 1884."

These last words are of interest to architects, because H. H. Richardson is being much studied and written up by the young "Funcionalists" and is considered as having dealt the first blow to the old "Eclecticism" in American architecture.



Fig. 172

TOPPAN-DODGE HOUSE—DINING ROOM

A beautiful example of a seventeenth century panelled wall



Fig. 173

TOPPAN-DODGE HOUSE, 1670

The original part was built in 1670 by Jacob Toppan for his bride who was a sister of the famous Judge Sewall.



Fig. 174

"CHAILEY" AT BARTLETT'S COVE ON THE MERRIMACK

This garden front shows the oldest part of the house which bears the date of 1792. This seems a likely date as the ferry, after much litigation, was established in that year.



Fig. 175

Photograph by Mrs. Jefferson Patterson

"INDIAN HILL"

Currier says, "in 1832 Benjamin Poor visited England with his young son, Benjamin Perley Poor. After his return he decided to alter the old house with added wings, antique windows, etc." What exists today is an interesting collection, rather than a coherent colonial building of architectural merit.



Photograph by Arthur C. Haskell

Fig. 176

MORRILL-ATWOOD HOUSE, 1765, AMESBURY.

A fine example of a paneled wall of the best Colonial period



Fig. 177

MORRILL-ATWOOD HOUSES—EXTERIOR



Photograph by Arthur C. Haskell

Fig. 178

MORRILL-ATWOOD HOUSE

This house was built in 1765 by Ezra Morrill and is preserved in its original condition. The plastering is made with ground clam shells and the mortar used in laying the brick of the large chimneys was made from clay and salt hay. In 1925, the house was moved a short distance from its original location. An old newspaper clipping recites: "Mr. Morrill delights in showing a unique feature on a panel in the wall of the sitting room; viz: the impression of the foot of his father when he was a year old. The family tradition is that the room was freshly painted, and as the mother or sister carried the baby too close to the wall, he put his foot on the panel and left a perfect impression, which has remained from 1789 to this day—no brush having been heartless enough to paint out the impression of the baby foot."

Among the furniture in the house are two chairs, one a Pilgrim chair of the 1640 period and another, a Carver chair of the same period.



Fig. 179

JOSEPH PERKINS HOUSE, 1805, 101 HIGH ROAD, NEWBURY

In 1805, Joseph Perkins bought this land on which a garrison for Indian defence had stood. He used the old brick in the east wall which today appears quite different from the other walls. The sixth generation of Joseph's family still lives in the old house.



Fig. 180

ILLESLEY HOUSE, HIGH STREET, NEWBURY OLD TOWN

A typical small town house with front fence and the original front and side entrances



Fig. 181

MOODY-RIDGEWAY HOUSE, 1658, WEST NEWBURY

Built by Caleb Moody for his bride in 1658. Four generations of Caleb Moody's owned it. The third, in 1773, added eight rooms around the front of the original house—which is, however, intact today.



Fig. 182

STEPHEN EMERY HOUSE, CURZON MILL ROAD

This estate, running to the Artichoke River has been in the Emery Family since the middle of the 17th century—a fine American record. A house was on this site in 1746, but probably only a part of it, if any, survives as a part of the present house.



Fig. 183

SIMPSON WILSON HOUSE, 49 HIGH STREET



Fig. 184

OSGOOD ROGERS HOUSE, 83 HIGH STREET



Fig. 185

GARDEN ARCH AT 32 STRONG STREET



Fig. 186

SUMMER HOUSE AT 9 PARSONS STREET



Fig. 187

NEWBURYPORT JAIL, CIRCA 1824, VERNON AND AUBURN STREETS, NEWBURYPORT

At the court session held in Salem in 1823, the erection of a new jail at the north end of Bartlett Mall was ordered. It was built of granite blocks, eight feet by four feet, hauled from the quarries at Rockport by oxen. No wood was used until the slate roof was constructed. Each cell had double window bars, sixteen in number and two inches thick. The solitary cell had a small window with a wooden shutter which was opened for ventilation but when the shutter was closed, not a ray of light could enter. The keepers house was built in the style of the day, with dadoes, shutters and panelled fire-places.

Some years ago, Mrs. Hannah Gillis bought the property and moved into the keepers house with her son Andrew J. Gillis, who later became Mayor of Newburyport.

CUSTOMS HOUSE, 1835

Water Street, Newburyport

This building was designed by Robert Mills, Architect of the Washington Monument and of the Treasury Building at Washington. Mills was "Architect and Engineer for the Government." He designed a number of small customs houses of about this size and type and this one, at Newburyport, is illustrated opposite page 58 in the book on "Robert Mills" by H. M. Peirce Gallagher (New York, 1935).

In the original Phoenix Building were housed the municipal offices of the town. Here was the Surveyor's office, the Post Office, the Customs House and the Tax Collector's office. On the night of the great fire in 1811 this building was destroyed, causing the irreparable loss of all records on file there (see Fig. 168).

In 1835 a new Customs House was built on Water Street. "A sturdy building in the Doric style was constructed of blocks of granite with some brick work." It is said that there was originally less than twenty-four inches of wood in the entire building.

Mills was evidently proud of the fireproof qualities of his public buildings. His beautiful white stucco Customs house at Charleston, South Carolina is called locally, "the Fireproof Building."

Vessels registered in Newburyport from ports all over the world. Old records show entry to this port from Guadaloupe with molasses, sugar and coffee, Maderia with wine, Bilboa with silk goods, Turk's Island with salt, cocoa and tobacco, Rotterdam with liquors and gunpowder and linen from St. Petersburg. The journal of arrival, as kept by the port surveyor, showed every detail. Sometimes something a little out of the ordinary would call for a comment on the part of the surveyor. In 1781, the "Polly" arrived with ten hogsheads less of molasses than the entry at the Customs House. The surveyor reports, "It does not appear to be a fraud but a mistake, her captain being killed on the way home."

For many years the importing firms paid large duties annually, the firm of Robert Bayley and Sons, engaged in the West India Trade, paid custom duties varying from fifty thousand to one hundred thousand a year."



Fig. 188

CUSTOMS HOUSE



Fig. 189

OLD PEABODY MILL FACTORY TOWER
Formerly on Federal Street, Removed 1940

MEETING HOUSES AND CHURCHES

CHURCH OF THE FIRST RELIGIOUS SOCIETY IN NEWBURYPORT, 1810

Pleasant Street

The first meeting house of this parish "was erected in 1725 in the center of a triangular piece of land known as Market Square, Newburyport." The present church was begun in 1800.

In 1754, the earlier steeple was struck by lightning and was immediately visited by Benjamin Franklin, to study results. A wire ran from an iron hammer down through two stories to a clock. This part of the steeple was unhurt, but above and below the wire, it was splintered, thus proving Dr. Franklin's hypothesis, as he later reported to the Royal Society of London.

Newburyport can take a double pride in this lovely steeple; first because of its intrinsic beauty, and second, because of the compliment paid it by the architect McIntire, who copied it in 1803-4 for the South Church in Salem, which burned in 1903.

McIntire was sent to study the churches of Newburyport and Exeter. Of Newburyport, he wrote, "The steeple of the First Church rivals anything in New England."

The prototype of both of these churches and indeed of this type everywhere in this country is supposed to be St. Martin's-in-the-Fields in London, designed by James Gibbs about 1700. St. Martin's spire however, is designed for, and built in masonry, so that the American spires, most of which were in wood, naturally use a more delicate and attenuated form, as befitting the lighter material. In the present writer's opinion, Sir Christopher Wren reached a lighter and more airy effect in Stone in the spire of St. Stephen Walbrook and especially that of St. Mary le Bow, than Gibbs' spire, so much copied here in wood.

"Tradition asserts," says Currier, "that Timothy Palmer, who designed the Essex-Merrimac Bridge, was the architect who drew the plans for this new edifice—(i.e., The Unitarian Church), but the fact cannot be established beyond a reasonable doubt."



Fig. 190

CHURCH OF THE FIRST PILGRIM SOCIETY IN NEWBURYPORT



Fig. 191

CHURCH OF THE FIRST
RELIGIOUS SOCIETY
OF NEWBURYPORT

Spoken of as the Unitar-
ian Church—Steeple
and upper part of
Façade



Fig. 192

This portrait is by Saint Memin, or more exactly, Charles Balthazer Julien Fevret de Saint-Memin, who came to this country in 1793. He worked all along the Atlantic coast. His por-

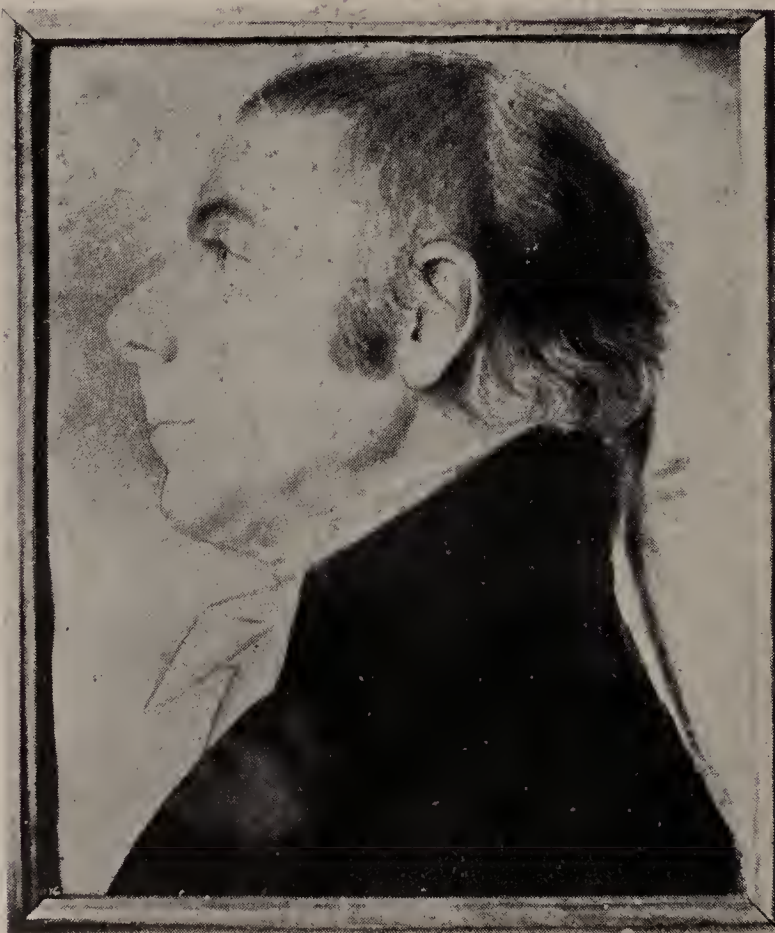


Fig. 193

Photographs by Noyes

PORTRAIT OF TIMOTHY PALMER: ARCHITECT

traits are nearly all profiles and he is understood to have used a mechanical means of projecting the exact profile. He generally used a paper with a pinkish tone—as in the present case.



Fig. 194

CHURCH OF THE FIRST RELIGIOUS SOCIETY OF NEWBURYPORT—INTERIOR

Looking toward the pulpit

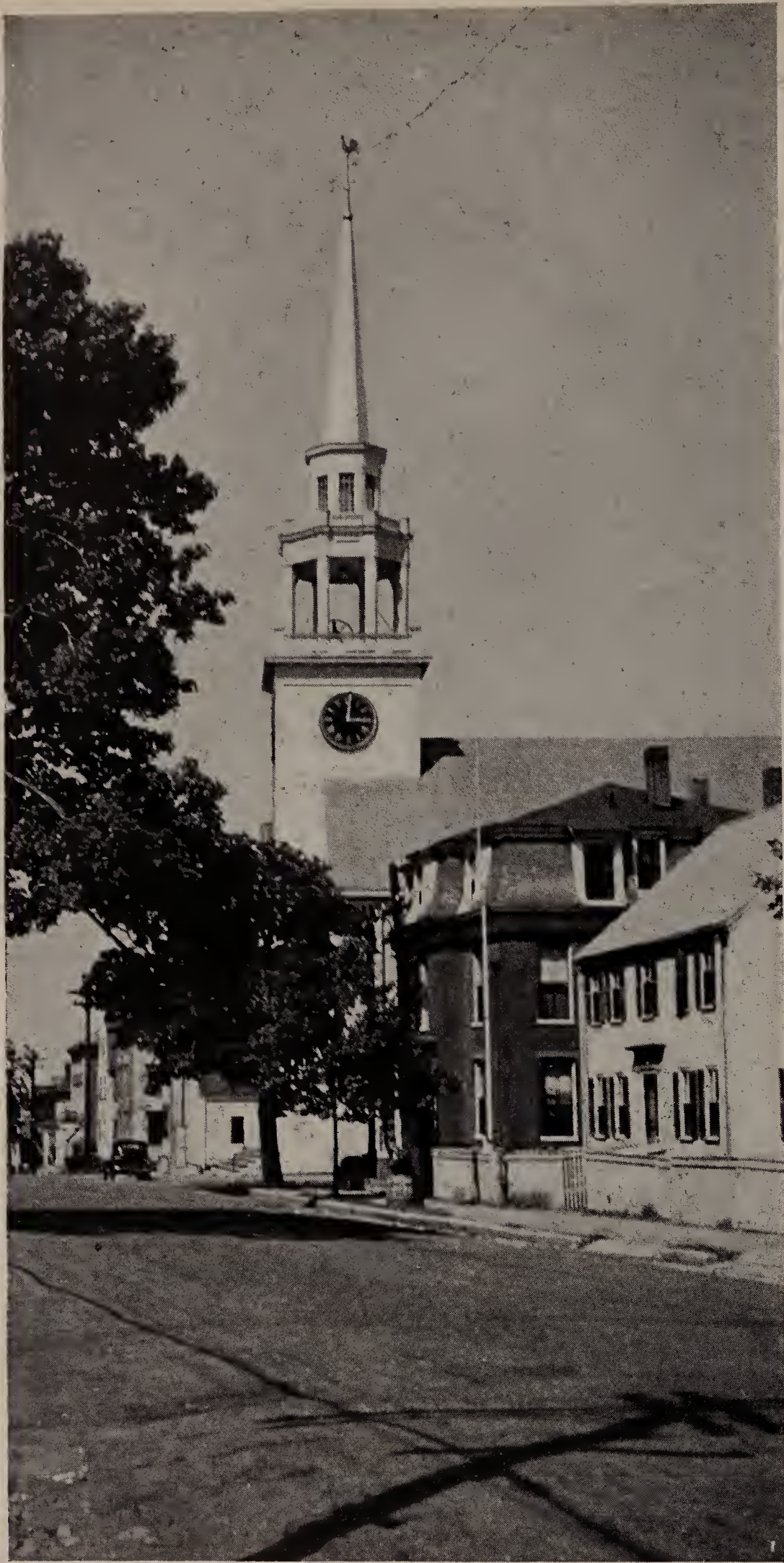


Fig. 195

FIRST PRESBYTERIAN CHURCH

Present aspect 1848

Although this religious society is an old one, the present appearance of the Church Building is of the middle eighteen hundreds.

"In 1848" says Currier, "the steeple was found to be unsafe. A number of horses and oxen, men and boys, with ropes and blocks, were employed to pull the steeple down. It fell with a loud crash." A new steeple was built and the other "repairs" must have been extensive, for the architectural style of the exterior and interior is late Neo-Greek and might well correspond with the date of 1848, and shortly after.

Under the altar, in a crypt, reposed the remains of the famous evangelist George Whitefield, who died in 1770. The right arm was stolen before the previous rebuilding, but was later returned anonymously from England and the remains are now protected.

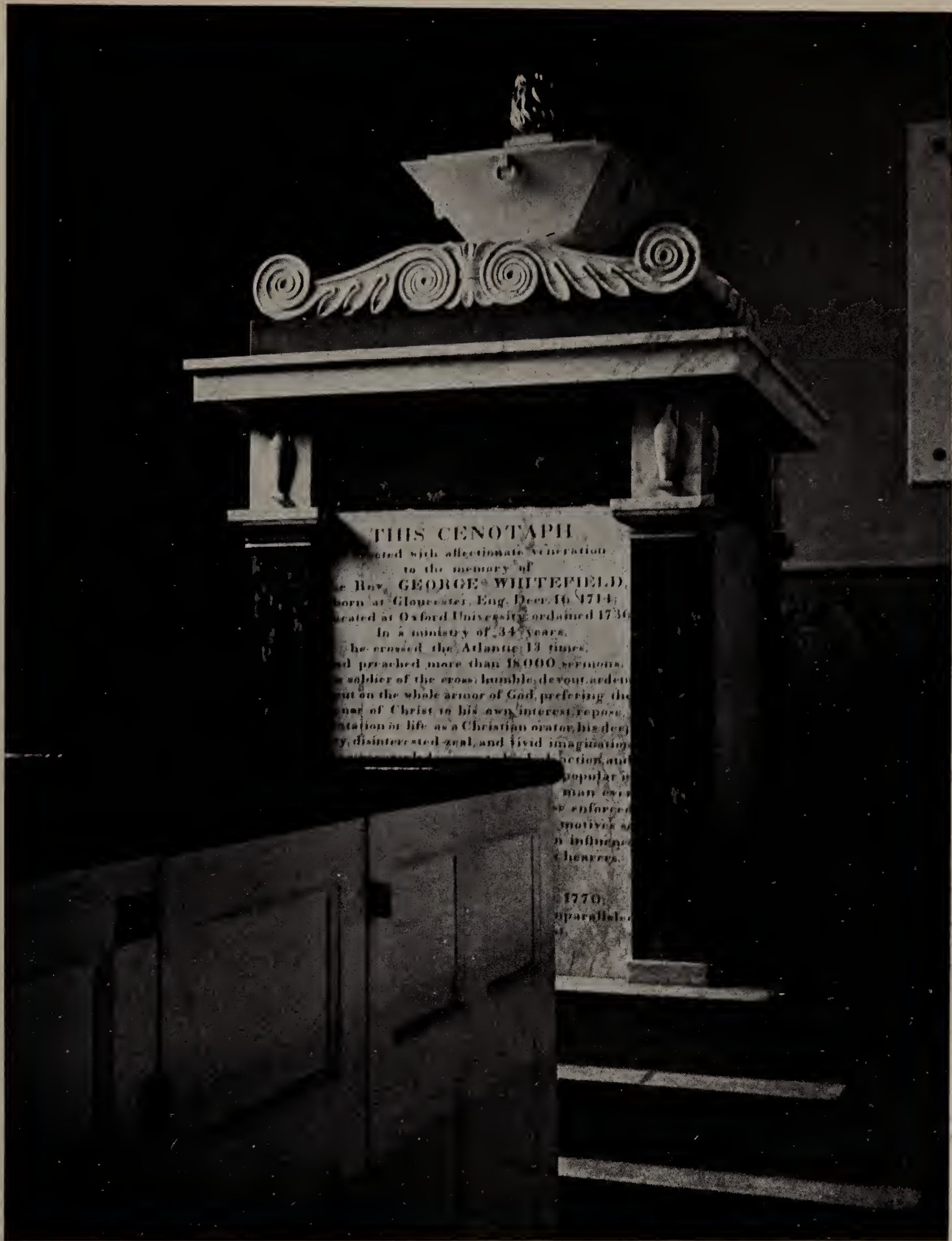


Fig. 196

CENOTAPH TO WHITEFIELD, DESIGNED BY STRICKLAND

This memorial is executed in black and white marble, as was the fashion of the moment. It is somewhat crowded into a corner by the present pews but is a really fine piece of memorial design—deserving the dignity of more space around it.



Fig. 197

FIRST PARISH MEETING HOUSE, 1806, NEWBURY.
BURNED 1868



Fig. 198

SOUTH BYFIELD CONGREGATIONAL CHURCH, 1833



Fig. 199

WHITEFIELD CONGREGATIONAL CHURCH, ABOUT 1850.
DEMOLISHED 1939



Fig. 200

UNIVERSALIST CHURCH, 1840, FAIR STREET.
BURNED 1899



Fig. 201

ROCKY HILL MEETING HOUSE, 1785, ROCKY HILL PARISH, AMESBURY

Interior of roof space showing construction of the roof and ceiling. The adzed surfaces of the larger members are plainly visible—as are the wooden pins passing through the tenons and mortises.

So great size and weight of lumber seems to us unnecessary, but the light “Figured” lumber of today, fastened with wire nails, would hardly hold up as this construction has held.



Fig. 202

ROCKY HILL MEETING HOUSE, 1785, AMESBURY—INTERIOR

This shows a dominating pulpit and an impressive interior with columns and pilasters "Marbled." Thirty years earlier, a house in Boston was advertised with "One room green, another blue and one room Marble."

In the pews can be seen the "meat and lunch boards" where families ate between the morning and afternoon services. Signs on two opposite pews read "Men from Almshouse" and "Women from Almshouse."



Fig. 203

ROCKY HILL MEETING HOUSE—EXTERIOR

This is a good example of a true "Meeting House" as distinguished from a "Church." It has no steeple, no cross, no altar, no cult. It is essentially a great room for religious meetings of members of the Congregation, with an accentuated pulpit for the preacher.

True, there is a space for the "Singers"; seats for the deacons, others for slaves, orphans, and children in the family pews, but these are social rather than religious arrangements, with no indication of cult or of anything other than preaching.



Fig. 204

CHURCH AT WEST BOXFORD, MASS.



Fig. 205

CHURCH AT SALISBURY, MASS.



Fig. 206

CHURCH AT HOPKINTON, MERRIMACK CO., N. H.



Fig. 207

CHURCH AT PEMBROKE, MERRIMACK CO., N. H

SEVENTEENTH CENTURY HOUSES AND OTHER EARLY TYPES

The 17th century houses still standing in America form a study by themselves—and while they are of deep human interest, they nevertheless appeal mostly for that quality, as showing how our earliest immigrants met their first needs for protection and living quarters. They thus fall more into the categories of historical and archaeological interest than of architectural value. There were of course a certain number even of the earliest that rose into architectural interest. However, Dr. Fiske Kimball, in his basic book, "Domestic Architecture of the American Colonies" is willing to cite only five 17th century masonry houses, now standing in America, as of authenticated construction dates. He omits the Spencer-Pierce-Little house as having no authenticated date, but I think he would agree that this 17th century house stands almost by itself in America today, for architectural beauty. I know of no other with the architectural qualities of this beautiful entrance gable, shown in Fig. 208.

THE SPENCER-PIERCE-LITTLE HOUSE 1636?—1645?—1651?

Little's Lane, Newbury

(Spelled Spenser nine times and Spencer once, but always Pierce in the original deed of 1651.)

An extremely early type of house to find in stone in the Colonies. The ancient disposition of a "Porch chamber" over the entrance arch gives it an almost medieval flavor—even more so than the "Old Stone House" at Guilford, Conn. which was built in 1640. The recurrent claim is made that the bricks in the great chimney were brought from England, because they are unlike the Salem and Medford brick of the period. Also the size of brick was fixed by the General Court at $9 \times 2\frac{1}{2} \times 4\frac{1}{2}$ —and these are unlawfully small. There is uncertainty as to the date when this ancient stone house was built. Mr. John Spencer was granted a lot by the town in 1635—"Alsoe a Farme Lotte of Four Hundred Acres of Upland and Meadow, be it more or lesse" and on this the house was built, but just when, not all Mr. Currier's examination of records can determine. John Spencer deeded to his nephew and he sold to another uncle, Daniel Pierce. Currier seems to believe that the house was built by Pierce immediately after 1651, but he also says "It is possible that young Spencer began the construction on getting the land in 1640."



Fig. 208

SPENCER-PIERCE-LITTLE HOUSE



Fig. 209

SPENCER-PIERCE-LITTLE HOUSE—EXTERIOR OF KITCHEN WITH CHIMNEY



Fig. 210

SPENCER-PIERCE-LITTLE HOUSE—GENERAL EXTERIOR VIEW, SHOWING STONE, BRICK AND WOOD CONSTRUCTION



Fig. 211

SPENCER-PIERCE-LITTLE HOUSE—INTERIOR OF DINING ROOM

Notice window seats in thickness of wall. This is an exceptionally beautiful room to find in a 17th century house.



Fig. 212

NOYES HOUSE, 1646, 5 PARKER STREET, NEWBURY

Rev. James Noyes and his "cozen," Rev. Thomas Parker, arrived in Newbury in 1635. Noyes was an Oxford graduate and probably Parker also. Mr. Parker became pastor and Mr. Noyes assistant pastor (or "Teacher") of the same church. The first settlement was on the banks of the Parker River, so named for Rev. Parker. After ten years the settlement became crowded and a group, including both Messrs. Noyes and Parker established a new settlement, about what is now called the "Upper Green." It was undoubtedly at this time (1646) when the meeting house was moved to this locality that the Noyes house was built.

The house has been changed somewhat, both inside and out, but the construction lines are substantially those of the original building, and, as Currier says, "Its heavy oak frame shows no signs of decay." The chimney was originally about four yards square and almost reached the back of the house.

There is a small window, shoulder high, on the second story. No one living can recall the purpose of this window. The tradition is that it was used as a gunner's loop-hole for staving off Indian attacks.

The house, now close to three hundred years old, has remained continuously in the hands of the direct descendants of the builder—being owned today by Albert Hale, the ninth generation in descent.



Fig. 213

SWETT-ILSLEY HOUSE—ONE TIME “BLUE ANCHOR TAVERN,” 1670 OR EARLIER, NEWBURY OLD TOWN

The oldest part of this long old house is the southern end, with the slight overhang of the second story. This was the first house, consisting of two rooms on the first and second floors—only it must be kept in mind that this first house faced south, as did most of the little 17th century houses. The ridge pole ran in the opposite direction and the great chimney was at the end. The middle room has one of the largest fireplaces now remaining, it being over ten feet wide, while the well known fireplace in the Paul Revere House in Boston is eight feet wide. This room was built in 1700 and was the Tap Room of the Blue Anchor Tavern.



Fig. 214

SWETT-ILSLEY HOUSE, NEWBURY OLD TOWN—TEN FOOT FIREPLACE IN WHAT WAS THE TAP ROOM



Fig. 215

SWETT-ILSLEY HOUSE—FIREPLACE IN OLDEST PART OF HOUSE



Fig. 216

RICHARD DOLE-LITTLE HOUSE, 1670, NEWBURY

This house has been much changed inside, but outside, its long lean-to, its sturdy chimney and unpainted clapboards must show much the same picture to us today as it did to the eyes of early settlers.



Fig. 217

KNIGHT-SHORT HOUSE—INTERIOR WITH WELL DESIGNED WOODWORK



Fig. 218

KNIGHT-SHORT HOUSE—CHAMBER WITH SCALLOPED DRESSER



Fig. 219

KNIGHT-SHORT HOUSE, SOON AFTER 1717, 6 HIGH ROAD, NEWBURY

Nathaniel Knight purchased this land in 1717 and erected the house soon afterwards. In 1836, this property was bought by Abigail, wife of Moses Short, soldier of the revolution. It remained in his family until its acquisition by the Society for the Preservation of New England Antiquities, a few years ago.

The dignity and beauty of this house, with its well placed entrance and brick ends, has made it one of the best known early American houses among architects.



Fig. 220

Photograph by Douglas Armsden

TRISTRAM COFFIN HOUSE, OLDEST PART 1653 OR EARLIER, STREET FRONT 1693 OR LATER, NEWBURY
OLD TOWN—EXTERIOR

The above heading gives 1653 as the date of the original building—now the back or west wing. This (except its extreme west end) comprised the earliest house, in which Tristram Coffin's son Tristram was then living, having married the widow Judith Greenleaf Somersby. She may have owned the original house at that time which hints that it may be older than 1653. That original house was one room downstairs and two above. It just included the large chimney on its East end. The larger part of the group, now the North or street front, was moved to its present position and connected to the old part in about 1793.

A kitchen added where the tall narrow chimney is seen, made three kitchens during the seventeen hundreds, when three separate families of Coffins lived there.

The exterior of the house is today unpainted and blackened by the weather as it was described in about 1800 by the "Nonagenarian" in Mrs. Emery's well known book. This old lady said, "The line of brown houses (very few at that time were painted) marked the position of the main road." So this old house must now show us the same picture as nearly one hundred and fifty years ago, and even then, it was one and one-half centuries old.

It was Tristram Coffin Sr., the original builder of the earliest house, who moved to Nantucket in 1659, establishing the Nantucket branch of the Coffin family.



Fig. 221

TRISTRAM COFFIN HOUSE—DRESSER SIDE OF HALL OR KITCHEN



Fig. 222

FIREPLACE SIDE OF HALL OR KITCHEN

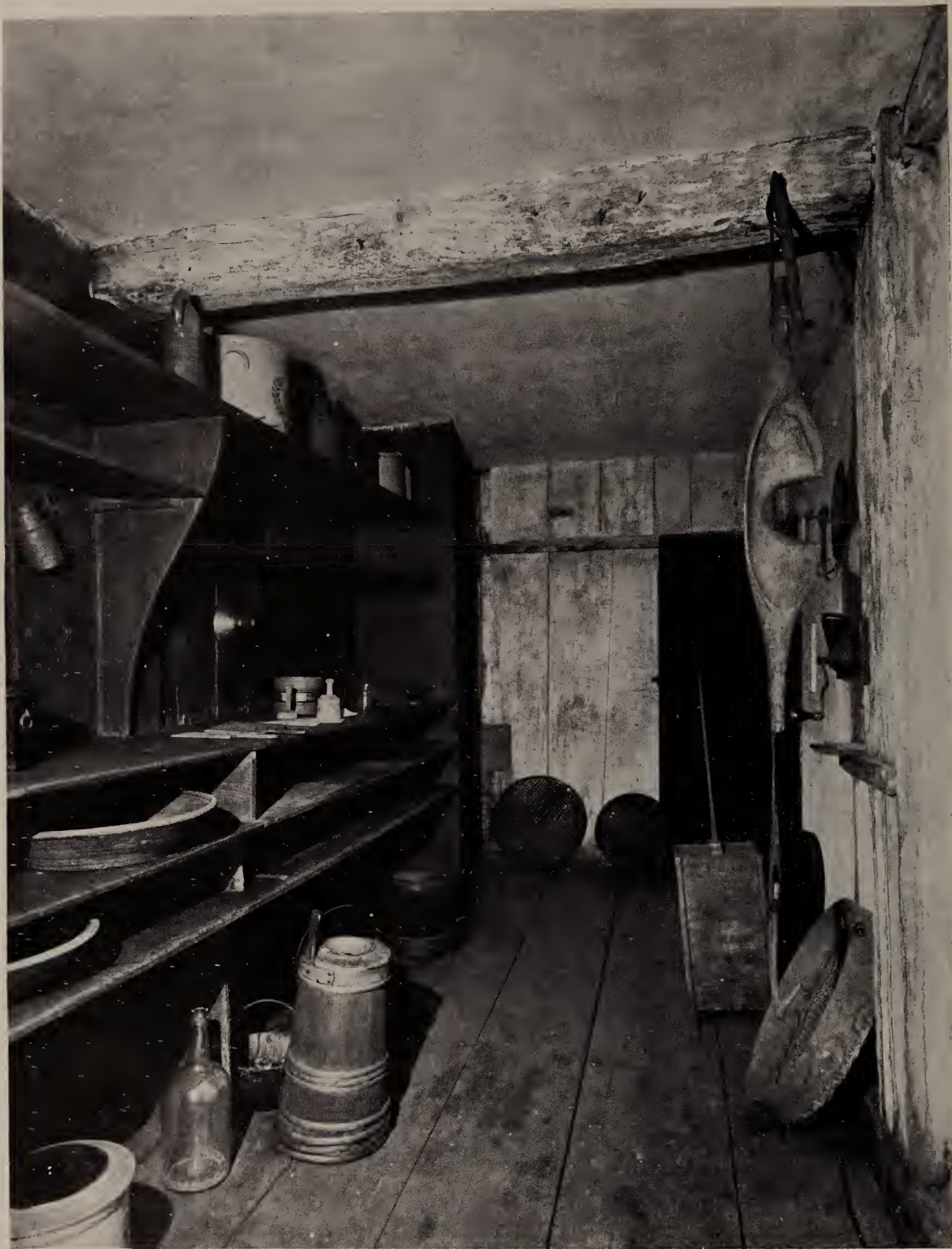


Fig. 223

TRISTRAM COFFIN HOUSE—BUTTERY WITH ORIGINAL FITTINGS IN PLACE



Fig. 224

DR. PETER TOPPAN HOUSE, 1697, NEWBURY

A fine example of an early gambrel roof, with double overhang on the end toward the street. Though it has recently been re-shingled, it is fast resuming the original aspect of the old "brown houses," described by the "Nonagenarian."

RAWSON-PILLSBURY ESTATE, BUILT 1720

Edward Rawson came to Newbury in 1637. The dwelling house on his farm was on the westerly side of the Country road, now High Street.

He sold his house and holdings in 1651, shortly after his election as Secretary of the Colony, to "William Peelsbury; Yoeman." Pillsbury's son built a new house in 1700 and in about 1720, the 1700 house "being out of repair" was taken down. The 1720 house is shown here in photographs taken about 1880. It was destroyed by fire on July 4th, 1889. The present house on the same spot was built "in the same general style" some years later, and is therefore modern.

As Secretary of the Colony, Rawson removed to Boston where the following strange history befell his lovely daughter Rebecca. I quote an affidavit in Coffin, as follows:

"Thomas Rumsey pretended to be Sir Thomas Hale, Jr., nephew of Lord Chief Justice Hale; made a respectable appearance; appeared to be well acquainted with Lord Hale, and, being a person of very handsome address, paid his devoirs to Rebecca Rawson, who was accounted one of the most beautiful, polite and accomplished young ladies of Boston and had the vanity to think herself suitable to make the young lord a wife. Accordingly, they were married, and, handsomely furnished, sailed for England and safely arrived. She went on shore in deshabelle, leaving her trunks on board the vessel and they went to lodge with a relation of hers. In the morning early, he arose, took the keys and told her that he would send the trunks on shore that she might be dressed before dinner. He sent the trunks up and she waited impatiently for the keys till one or two o'clock, but he not coming, she broke open the trunks and, to her inexpressible surprise, she found herself stripped of everything and her trunks filled with combustible matter, on which her kinsman ordered his carriage and they went to the place where she stopped with her husband the night before. She enquired for Sir Thomas Hale, Jr. They said he had not been there for some days. She said she was sure he was there the night before. They said Thomas Rumsey had been there with a young lady but had gone on to his wife in Canterbury and she saw him no more. Having learned many curious works, such as painting on glass, she thought herself able to support herself; but on her return to America, she was swallowed up by the earthquake at Port Royal."

The portrait here shown (Fig. 226) was taken from the geneology of the Rawson Family, published in 1849. The original portrait is still in the possession of the New England Historic Geneological Society in Boston.



Fig. 225

RAWSON-PILLSBURY HOUSE, 1720



Fig. 226

REBECCA RAWSON



Fig. 227

RAWSON-PILLSBURY HOUSE, SHOWING PLASTER CURVED EAVES



Fig. 228

George E. Noyes, Negative

BENAJAH TITCOMB HOUSE, CIRCA 1695

Formerly northwest side of Green Street near Merrimack Street—since moved and now on the road to Gloucester.

At the laying out of the new town in 1642 the records read, "Gyles Conlon, alias Cromwell, had granted him an acre in the Little Field and a house-lot of four acres on Fish Street" (Now State Street).

Cromwell's daughter, Argentine sold to Cram who sold to Titcomb in 1695. A two story dwelling was erected on the site soon after the last named date" (Currier).

Notice the double overhang on front and end, a sign of great antiquity. All windows must have been of small diamond shaped leaded glass. A history of Portsmouth cites a new house, built in 1705 as "the first house in town in which square panes of glass were used, instead of diamond shaped." This definite citation, giving a date will be of interest to architects.

Of course, at this date and after, leaded casements were being constantly discarded and the newer sash windows were being installed.



Fig. 229

MACY-COLBY HOUSE, 1654, AMESBURY

The uncompromising simplicity of this little house, of the "Salt box" type, gives it almost the quality of a "sampler." It has been admirably restored. The kitchen (Fig. 230) shows an excellent example of an unchanged family kitchen—often called the "Hall"—since the family life in such a house centered there. The great fireplace measures ten feet, as compared to the eight feet in the Paul Revere house in Boston.



Fig. 230

MACY-COLBY HOUSE—KITCHEN



Fig. 231

MACY-COLBY HOUSE—CUPBOARD



Fig. 232

BENAIAH TITCOMB HOUSE, 1695—STAIR



Fig. 233

EMERY HOUSE, 1675, WEST NEWBURY

Burned 1937—Note the fine window sash with twenty lights in each



Fig. 234

EMERY HOUSE, WEST NEWBURY—KITCHEN



Fig. 235

George E. Noyes, Negative

EMERY HOUSE, 1675, WEST NEWBURY—LOWER STAIR



Fig. 236

George E. Noyes, Negative

EMERY HOUSE, 1675, WEST NEWBURY—UPPER STAIR



Fig. 237

EMERY HOUSE, WEST NEWBURY, 1675—WOODWORK IN LIVING ROOM



Fig. 238

OLD HOUSE AT BOARDMAN AND MERRIMACK STREETS—GOOD TYPE OF ENTRANCE PORCH—
NO CONSTRUCTION DATE AVAILABLE



Fig. 239

OLD HOUSE AT SPRING AND FEDERAL STREETS—WIDE LOW GAMBREL ROOF—NO
CONSTRUCTION DATE AVAILABLE



Fig. 240

OLD BLACKENED, UNPAINTED HOUSE NEAR STATE STREET WITH TWENTY-ONE PANES IN EACH WINDOW. THE ENTRANCE DOOR, AND ALSO THE ONLY CHIMNEY, BEING PLACED CLOSE TO ONE END, INDICATING ANTIQUITY. NO CONSTRUCTION DATE KNOWN



Fig. 241

HOUSE AT END OF NEPTUNE STREET

What with the name of the street, the salt water beyond and the seine boat sharing the yard with a horse drawn lumber drag, this is all quite a salty scene. The walls of the cellar are of plank.



Fig. 242

JACKSON LEIGH HOUSE, NEWBURY OLD TOWN

Oldest part before 1708—as here shown 1728—torn down about 1920



Fig. 243

HOUSE OF JOHN POORE, CIRCA 1650, NEWBURY NECK

John Poore came to Newbury in 1635 and built his house on "The neck over the great river" sometime between then and his death in 1684. He lost his way and his life in the woods while hunting. The jury of inquest stated, "We judge that . . . he lost himself and plucked off his clothes and scattered them a good distance, till he had nothing on save his waistcoat and drawers; breeches, hose and shoes."

The house he built was "one square room on the ground floor and one chamber over, with a large chimney at either end." After 1700, his grandson added the rest.



Fig. 244

SAWYER HOUSE, BEFORE 1696, FORMERLY IN WEST NEWBURY

"Unchanged for more than a centry," Currier calls this, "The best specimen of early New England architecture in the vicinity."



Fig. 245

THOMAS HALE HOUSE, CIRCA 1640, NEWBURY

Thomas Hale and his wife Thomasine came to New England in 1637. He seems to have sold his "House and land on Merrimack Ridge" in 1640. Currier says, "A portion of the old house is still standing. Recent alterations have changed its outward appearance." Hale was a man of immense size. He is said to have weighed over five hundred pounds.



Fig. 246

JACKMAN-WILLETT HOUSE, 1695, NEWBURY OLD TOWN

Originally nearer the river, this little house has been moved by the "Sons and Daughters of the first settlers of Newbury" and restored.



Fig. 247

NEWBURYPORT TURNPIKE BY-PASS DEMOLITION IN 1934. REAR VIEW OF MARDEN HOUSE, 1765, FORMERLY AT 32 SUMMER STREET



Fig. 248

BY-PASS DEMOLITION, MARDEN HOUSE—WOODWORK



Fig. 249

BY-PASS DEMOLITION, MARDEN HOUSE—STAIR



Fig. 250

LOOKING ACROSS COMPLETED BY-PASS



Fig. 251

SUMMER STREET LOOKING SOUTH



Fig. 252

HENNESSY HOUSE, 1700, SUMMER STREET



Fig. 253

SEMPLE HOUSE, 1805, 176 HIGH STREET



Fig. 254

STOCKMAN HOUSE



Fig. 255

THURLOW HOUSE, 43 WINTER STREET

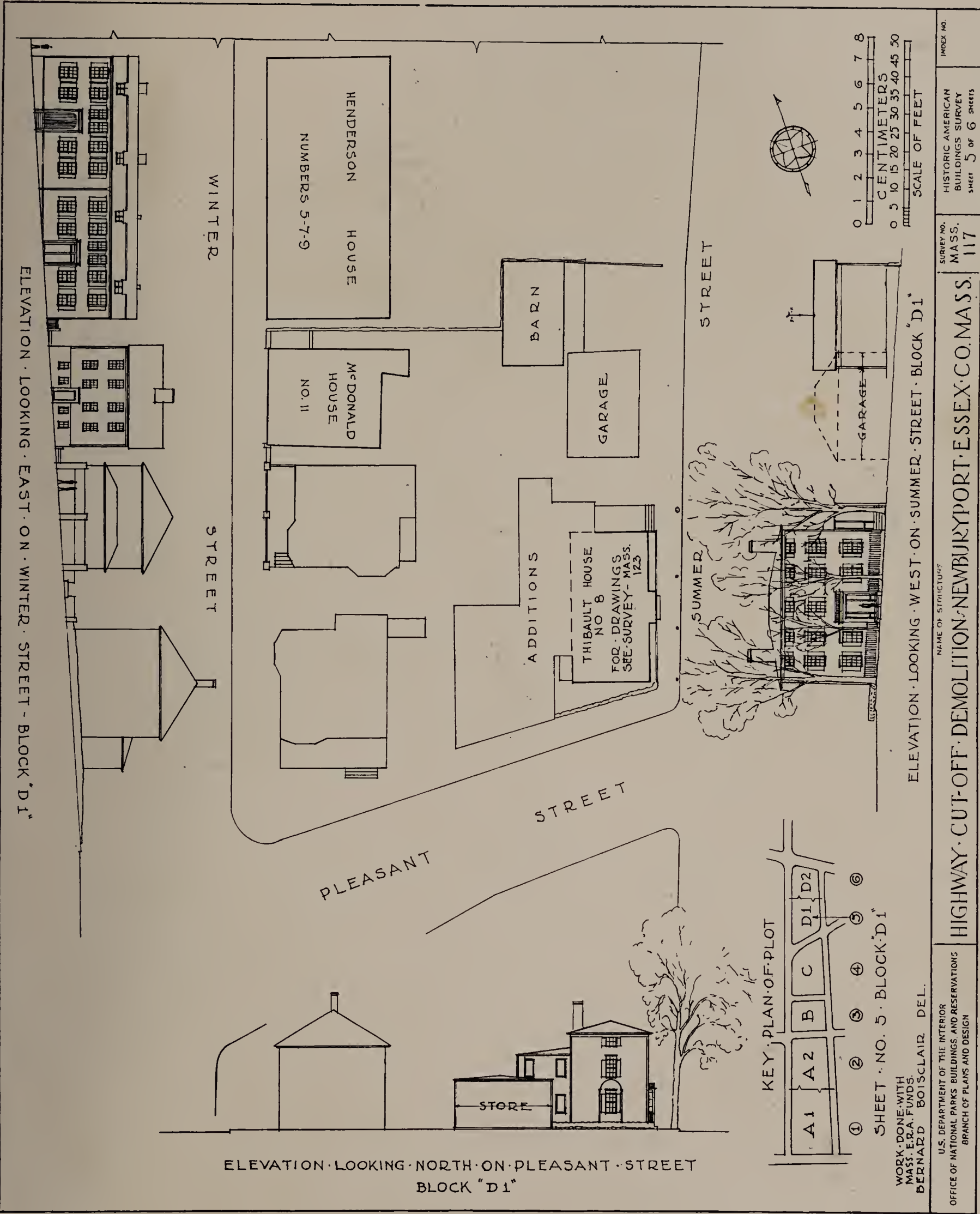


Fig. 257



Fig. 258

Photographed by the author in 1940

GILDED METAL WEATHERVANE IN FORM OF PEACOCK, FROM THE BARN OF THE THIBAUT HOUSE,
CIRCA 1815

Removed by cut-off demolition 1934. (See opposite page.)

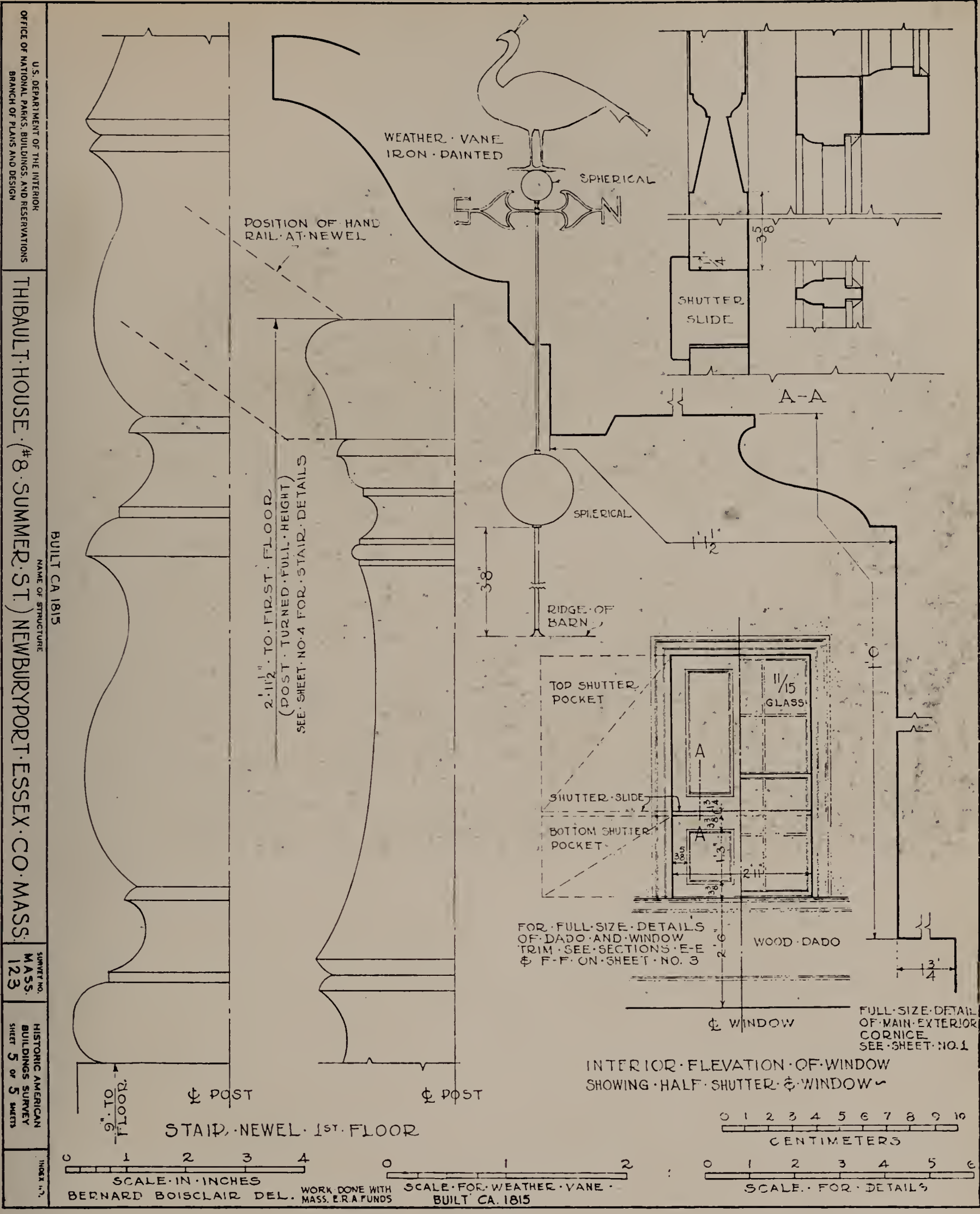


Fig. 259

Courtesy Library of Congress, H. A. B. S.

THIBAULT HOUSE, CIRCA 1815

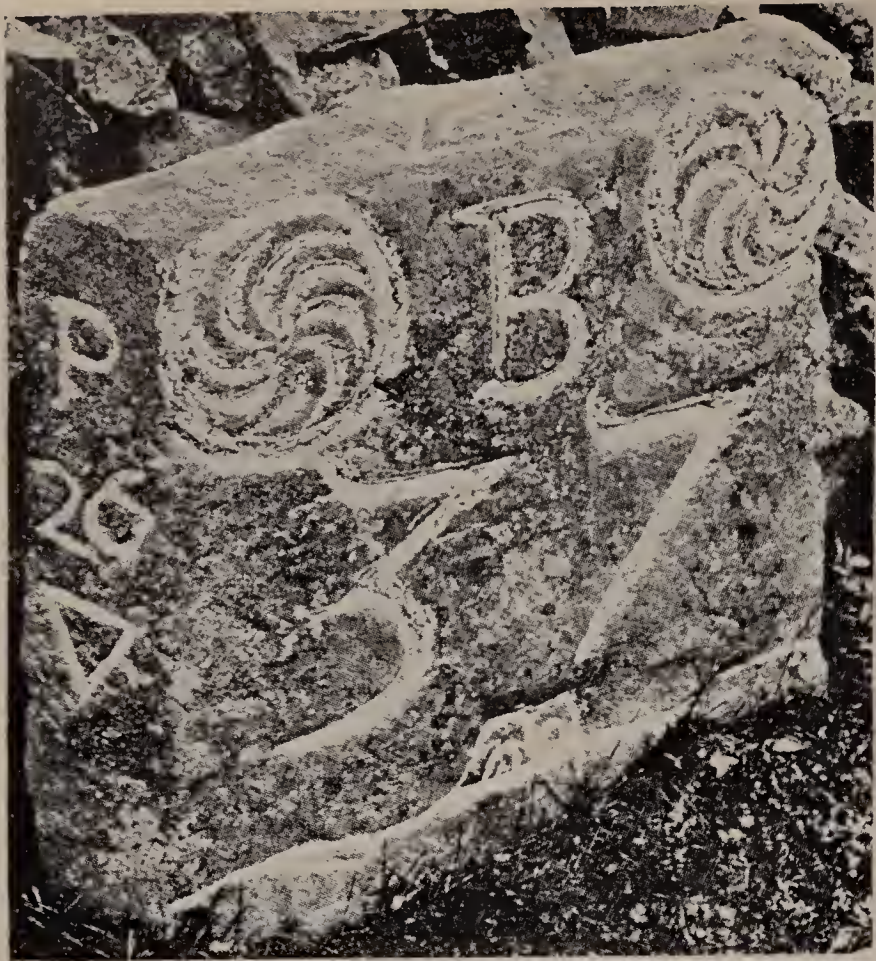


Fig. 260

AT CORNER OF UPPER GREEN



Fig. 261

CORNER BOSTON AND MIDDLE ROADS



Fig. 262

NEAR THE FOUR ROCK BRIDGE

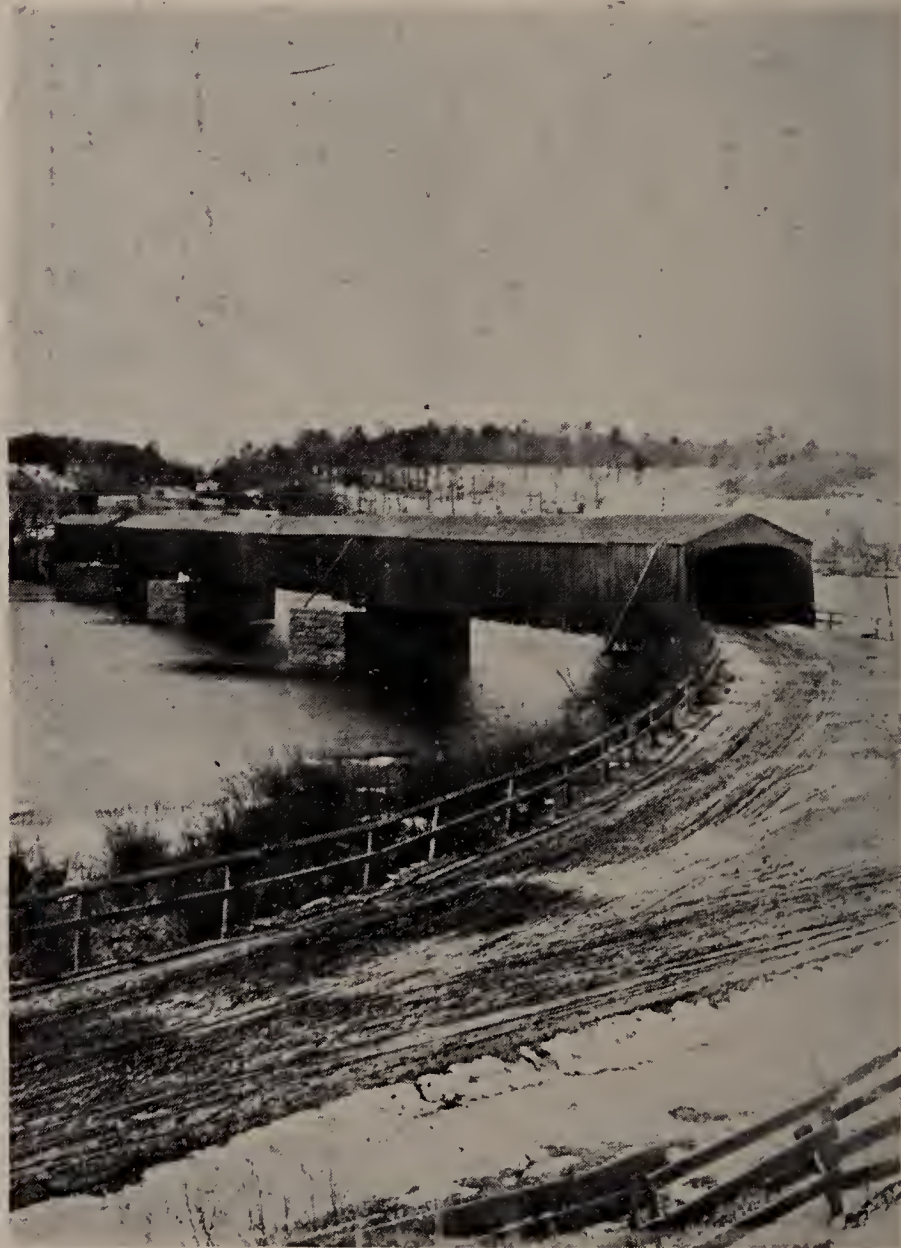


Fig. 263

Courtesy of Mrs. George H. Anderson and of the Essex Institute

ROCKS BRIDGE ON THE MERRIMACK—NOW GONE



Fig. 264

ESSEX BRIDGE ON THE MERRIMACK—TIMOTHY PALMER ARCHITECT



Fig. 265

COVERED BRIDGE AT BARTLETT, N. H.



Fig. 266

OLD MERRIMACK BRIDGE—HAVERHILL IN BACKGROUND



Fig. 267

COVERED BRIDGE AT HOPKINTON, MERRIMACK COUNTY, N. H.

With its granite block abutments, this is a beautiful example of a vanishing type of structure.



Courtesy Library of Congress

Fig. 268

COVERED BRIDGE AT HOPKINTON—INSIDE VIEW



Fig. 269

CAPTAIN SAMUEL BROCKLEBANK HOUSE, 1670, GEORGETOWN, MASS.

Entrance porch, showing the type of fence and posts typical of Georgetown. Capt. Brockelbank was killed by the Indians in King Phillip's war.

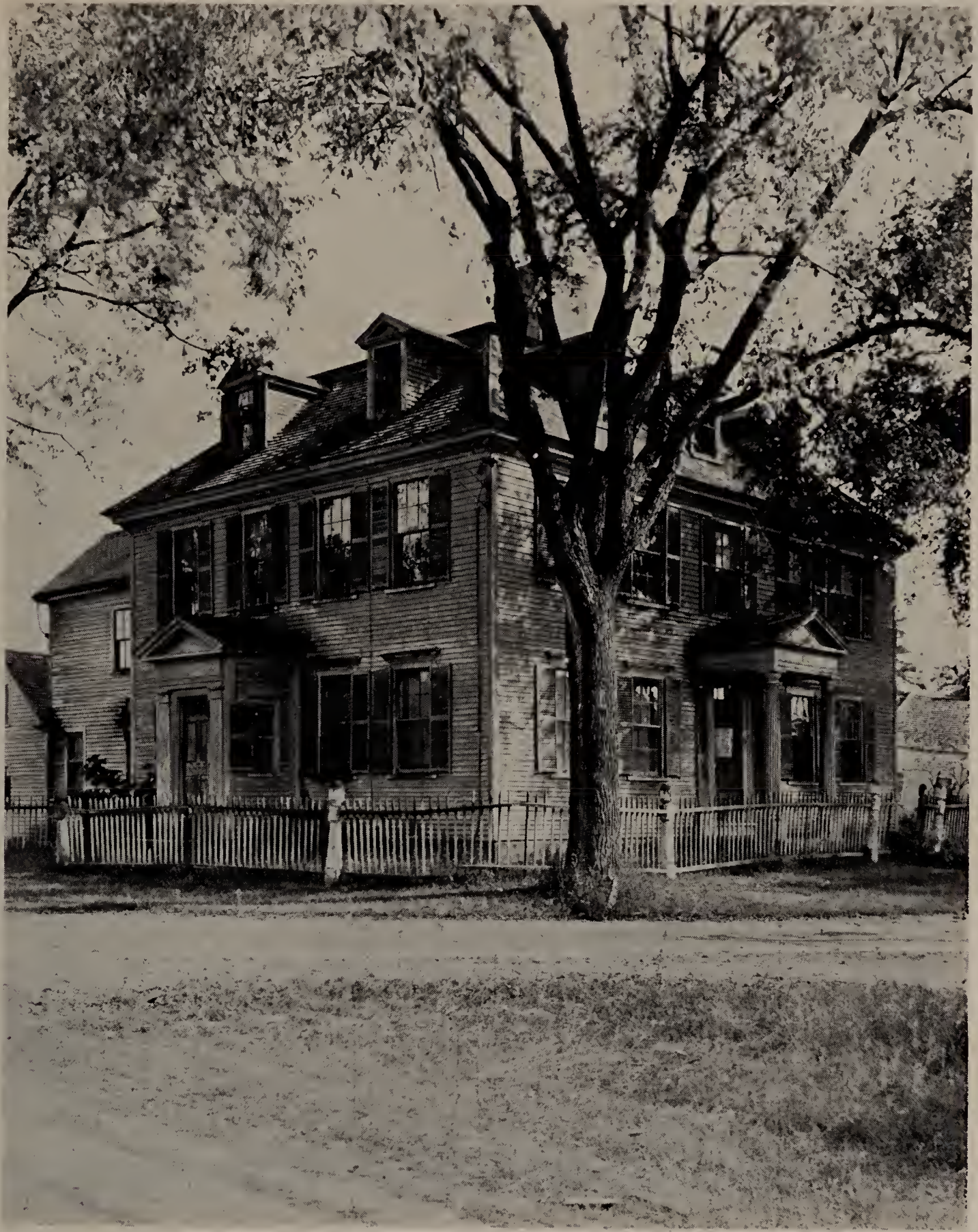


Fig. 270

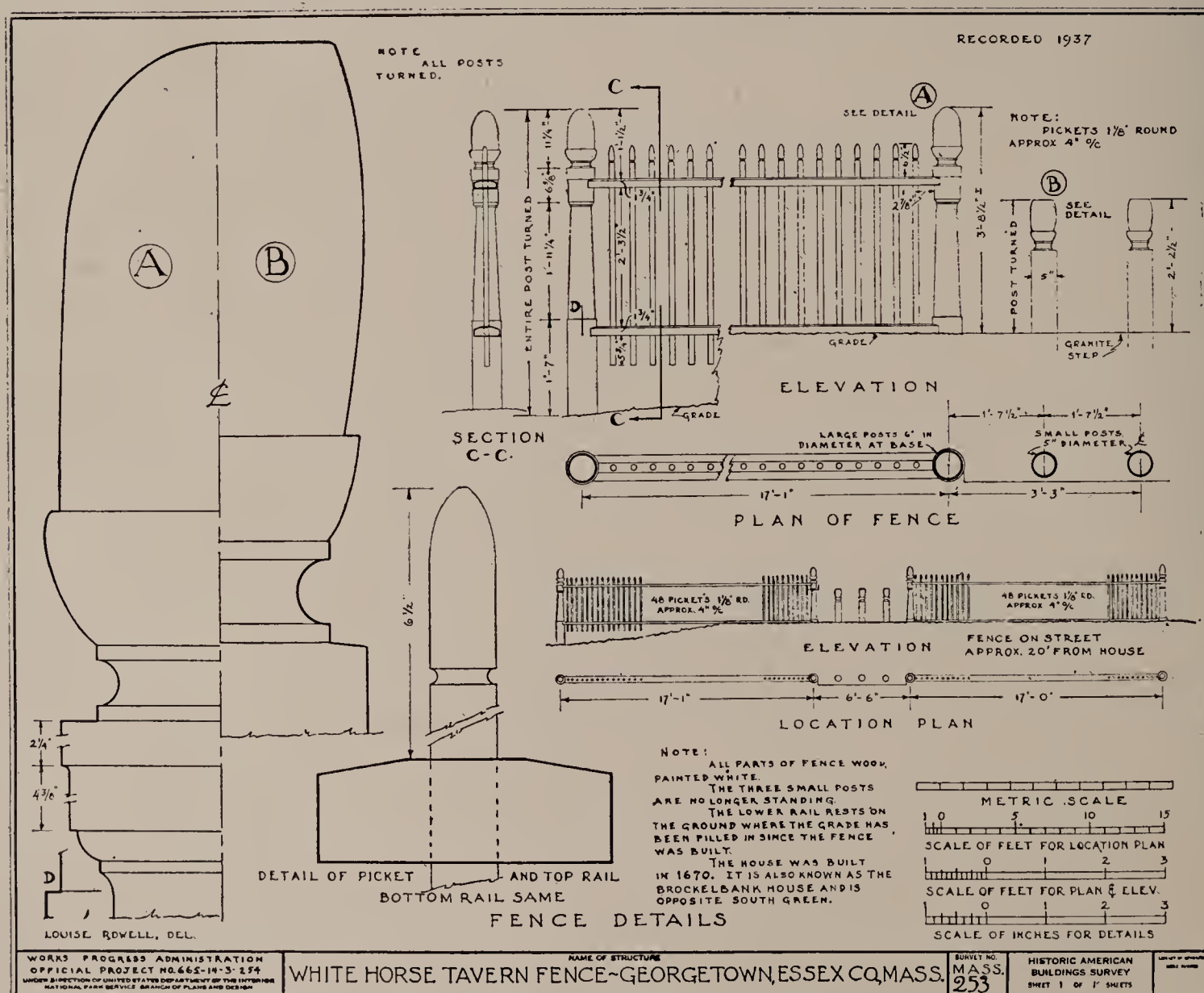
CAPTAIN BILL NELSON HOUSE, ON THE GREEN, GEORGETOWN, MASS.

Showing the typical Georgetown posts and fence. In isolated communities such architectural details seem to have spread from house to house, thus establishing a local style.



Fig. 271

HOUSE WITH TYPICAL GEORGETOWN POSTS AND FENCE



H. A. B. S.

Fig. 272



Fig. 273

PARSON GOODRICH HOUSE, 1670, SCENE OF AN INDIAN MASSACRE, HAVERHILL, MASS.

It seems probable that this old stereoptican view gives us a more exact view of a 17th century house than any other in this book.

There is no trace of restoration in this old house. It is dilapidated, but it has not been altered in any way. Notice the almost entire absence of overhanging eaves. The front door has never been changed or a porch added. The chimney itself is not in the centre of the house, showing that it was probably built in two pieces. The earliest houses were usually built, one half at a time; the second half awaiting the coming of the first few children. A "lean-to" was often added in the rear, making the house a "salt-box"—but even this was omitted in the present case. The right hand pair of windows is nearer the corner and further from the door than the left hand pair. This was a parson's house and therefore, an important one.



Fig. 274

BIRTHPLACE OF JOHN GREENLEAF WHITTIER, 1688, EAST HAVERHILL, MASS.

From an old photograph taken about 1880—showing the house before the present protective ownership.



Fig. 275

BIRTHPLACE OF THE POET WHITTIER, EAST HAVERHILL, MASS.

Showing it "Snow-bound" and carefully restored as at present



Fig. 276

FIRST POST OFFICE IN HAVERHILL

Date unknown but first sold in 1775. House was shortened in 1881. Destroyed about 1915. The principal floor beams were framed into chimney.

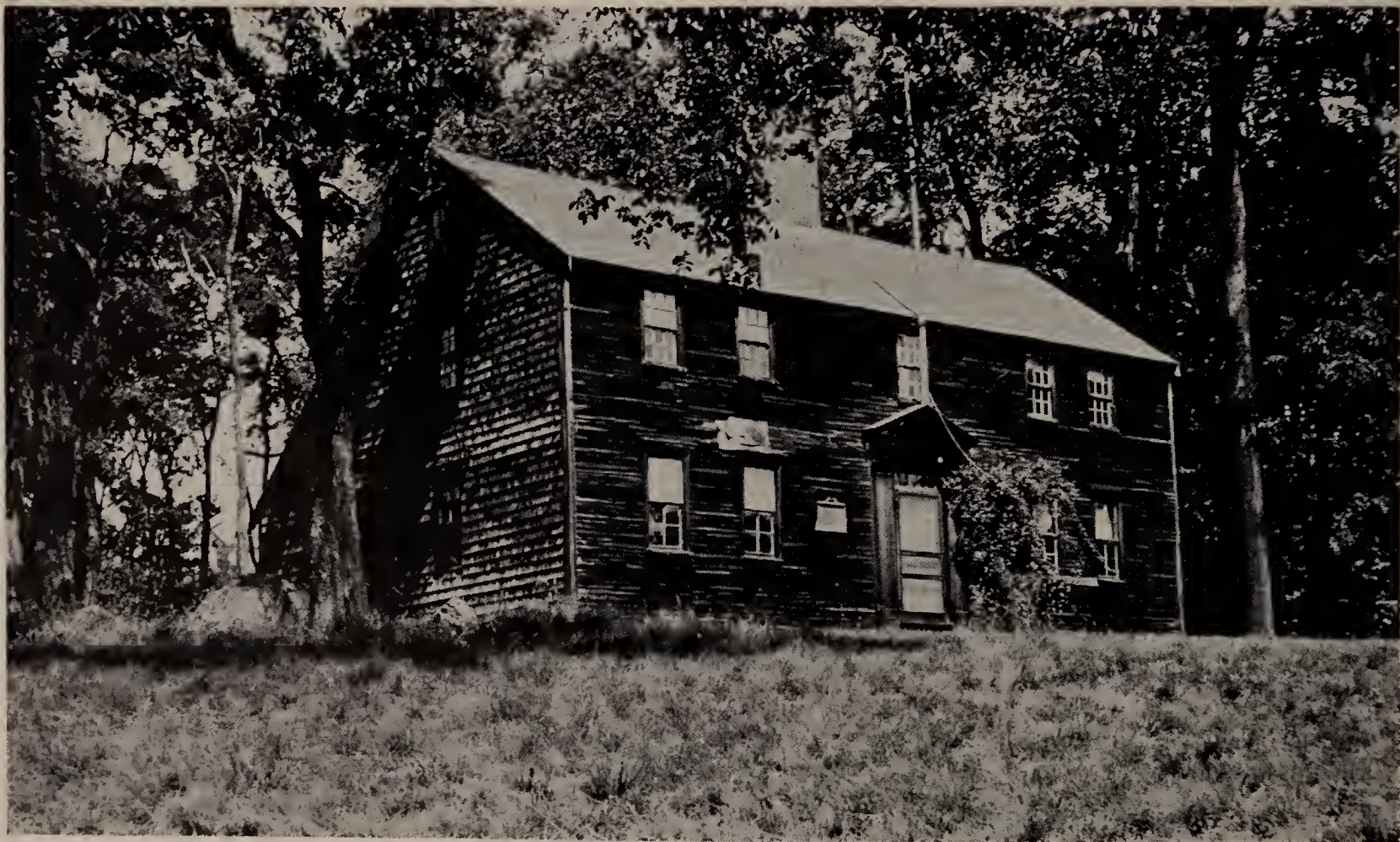


Fig. 277

OLD SAWYER HOUSE, 1752, MERRIMAC, MASS.

Fine doorway—apparently original—Owned by the Village Improvement Society



Fig. 278

This and other Haverhill Photographs by Courtesy of the Haverhill Historical Society

SALTONSTALL HOUSE, 1790

Built by Dr. Nathaniel Saltonstall, ancestor of the present Governor of Massachusetts. Moved in 1870 to the shores of Lake Saltonstall by William Gurdon Howe, a descendant. Destroyed in 1920 and a new house built on the site. The earliest Saltonstall house (1663) long vanished, was called Saltonstall Seat and was "Very elegant for its day."



Fig. 279

PARSONAGE HOUSE, 1773, HAVERHILL, MASS.

On the site of the first parsonage where the Rev. Rolfe, wife and child were killed by the Indians in 1708.



Fig. 280

SAMUEL WHITE HOUSE, BUILT 1718—NOW DEMOLISHED

Held by the White family until 1887. On this spot, the Indians signed a deed giving Pentucket, now Haverhill, to the white settlers for three pounds and ten shillings.



Fig. 281

HAZEN GARRISON HOUSE, 1680-90

Thought to be a replica of a small English Manor standing today in Kent. Fenestration of front is unusual, with little half windows at each end and wooden latches—even the hinges are made of oak.



Fig. 282

DUSTON GARRISON HOUSE, 1697, HAVERHILL, MASS.

Built on Hillsdale Avenue, formerly Jew Street, by Thomas Duston from bricks which he made himself. Burned 1938—only walls are now standing.



Fig. 283

OLD KIMBALL TAVERN, FACING COMMON, BRADFORD, MASS.

It was here that the Bradford Academy was organized



Fig. 284

PEASLEE GARRISON HOUSE, 1675, ROCK'S VILLAGE, EAST HAVERHILL, MASS.

The marker put up by the City in 1890 says, "Built of bricks brought from England"—a claim recurrent from Georgia to Maine.

Brick could have been brought in as ballast but the small ships of that time needed storage space for blacksmith's iron and tools, and shovels, and many other things; while bricks were quickly and easily made anywhere. The tradition may have originated from the fact that bricks were referred to as "English" or "Dutch" according to size and shape.

Notice that the brick end toward the North was clapboarded against the weather.



Fig. 285

BRADLEY PLACE, 1730, LOWELL AVENUE, HAVERHILL

For many years a tavern. The sign is now in the Haverhill Historical Society. The lean-to still shows the corner board where it was added. The house, itself, was burned some years ago.



Fig. 286

HUTCHINS-WEBSTER HOUSE, 1712, EAST END OF HAVERHILL

Fine original doorway with old door itself, and lights over



Fig. 287

EMERSON HOUSE, BEFORE 1720, HILDALE AVENUE

Built by the father of Jonathan Emerson, who later built it all over, using the old timbers—gone these many years.



Fig. 288

HUTCHINS-WEBSTER HOUSE, 1712—EXAMPLE OF UNSPOILED SALT-BOX TYPE



Fig. 289

AYER-FALL HOUSE, 1 SALTONSTALL SQUARE, HAVERHILL, MASS.

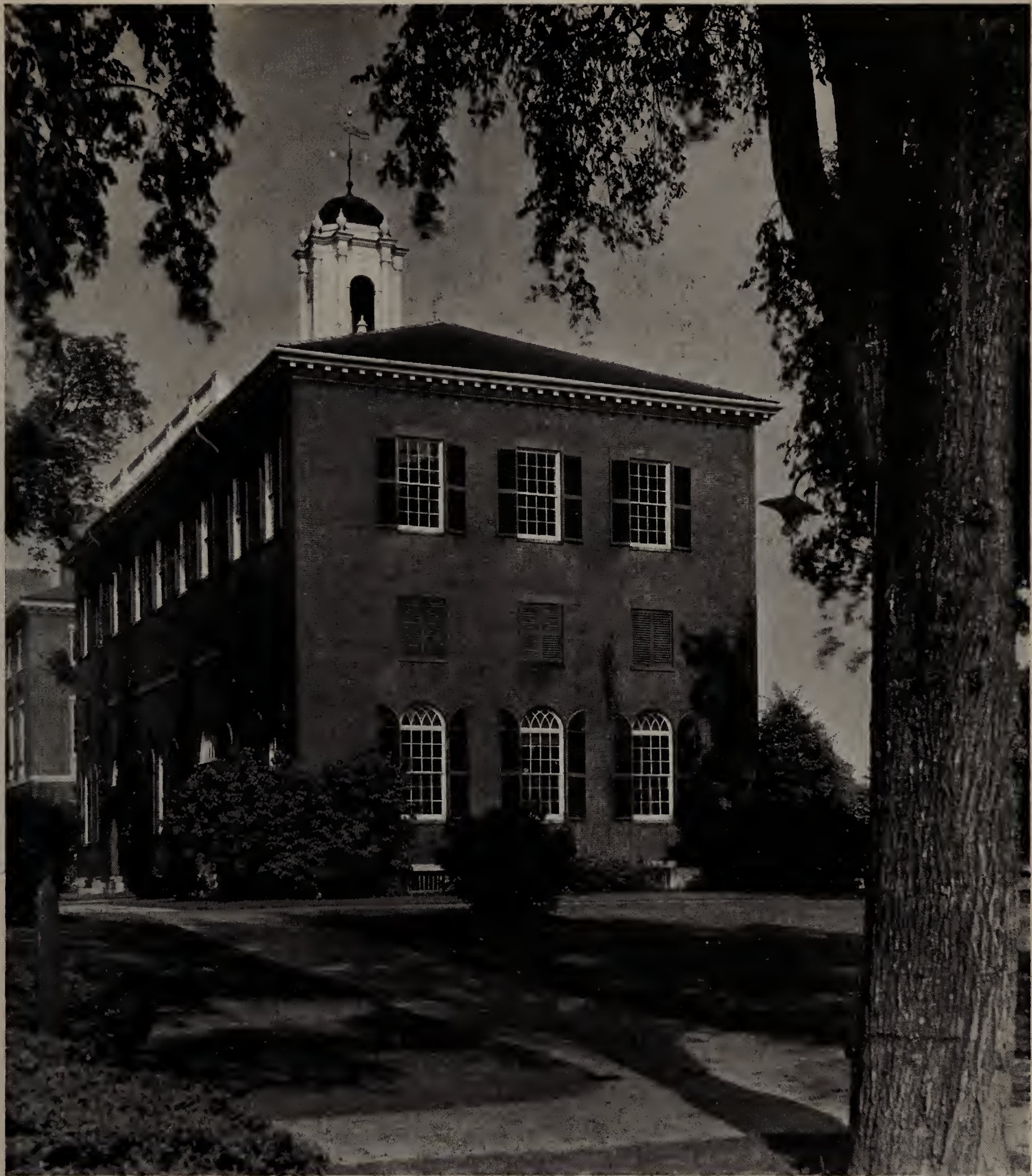
Built on the cellar of an ancient brick Garrison which was built by the town in 1690. It has been carefully restored by Mrs. Mildred Fall, the present owner.



Fig. 290

APPLETON-WHITTAKER HOUSE, 1775, UPPER MAIN STREET, HAVERHILL

Built by John Appleton in 1775, this unaltered and uncompromising salt box was taken down sometime after 1900.



Courtesy of the Monograph Series

Fig. 291

PEARSON HALL, 1817, CHARLES BULLFINCH, ARCHITECT, PHILLIPS ANDOVER ACADEMY

Although Andover is somewhat off the line of the Merrimac, this building has been included as a very simple and beautiful expression of a college building, by a master architect.



Fig. 292

STARK HOMESTEAD, 1736, MANCHESTER, N. H.

Built by Archibald Stark. Home of General John Stark, his son, after his marriage to Elisabeth Page in 1758. Property of Molly Stark Chapter, D.A.R.



Fig. 293

STARK HOMESTEAD—INTERIOR OF UNPAINTED PINE



Fig. 294

WHITE HORSE TAVERN, CIRCA 1795, BEDFORD, N. H.

Built and kept by Thomas Chandler, whose license to sell liquor was issued in 1796. President Jackson and his Cabinet party, including Martin Van Buren, Lewis Cass, and Levi Woodbury, stopped here.



Fig. 295

COLDSTREAM, BEDFORD, N. H.

Originally built by John McGan, whose wife was Nancy Goffe of Goffstown, this house has been twice altered. It stands today, a fine example of a New England home—its land stretching to the Merrimac. It is the home of Mrs. Gordon Woodbury.

Concord, N. H.

Built by Col. Benjamin Rolfe, who was born in Newbury in 1710 and graduated from Harvard in 1727. This house was to be the starting point of one of the most singular careers ever recorded outside a fairy tale—but true—every step authenticated.

The hero, or as some think, the villain of this biography, was Benjamin, Count Rumford—

Major of the Second New Hampshire Regiment (a patriot regiment)

Lt. Col. of the King's American Dragoons (a British regiment).

Assistant in London to Lord George Germain, Viscount Sackville, Secretary of State for the Colonies.

Knighted by George III.

then:

Privy Counsellor of State to His Most Serene Highness the Elector Palatine of Bavaria, Commander in Chief of the Armies of Bavaria.

F. R. S. Acad. Royal. Hiber. Berol.: Elec. Boicce.

Palat. et Amer. Soc.

The above list comprises the authenticated titles acquired up to his early forties, by Benjamin Thompson, who at the age of nineteen came to Concord (then Rumford) from Woburn, Mass., where he was born. He later chose the name Rumford when made a count.

He was undoubtedly exceptionally good looking, as his portrait by Gainsborough still testifies. The parting scene here illustrated (Fig. 297) is a poor painting and is shown only for its dramatic effect. He must have possessed some startling personal attractiveness, since Governor Wentworth, Lord George Germain and finally the Elector of Bavaria, all became devoted to him at first sight—he appearing in each case without prepared approach or recommendation. Many lesser persons responded similarly, but everyone involved, seemed to have something to bestow.

There has been much question among his biographers as to whether he was actively against the American cause—but a letter from Thompson has recently come to light among the manuscripts of Gen. Gage. It was written in sympathetic ink; sent from Woburn to Gen. Gage in Boston; contains military information and leaves little doubt that Thompson was a voluntary British spy.

Without apparent feeling, he left his wife and baby in Concord—went back to Woburn, and, at the evacuation of Boston, boarded a British Ship. He never again communicated with his wife.

But all his life this man was an important Physicist—perhaps a great one. He did found the Royal Institution in London which antedates by three quarters of a century, the present American Schools of Technology. His studies into the nature of heat and explosives are respected today and Harvard still dispenses the interest on funds left for scientific purposes by Rumford.

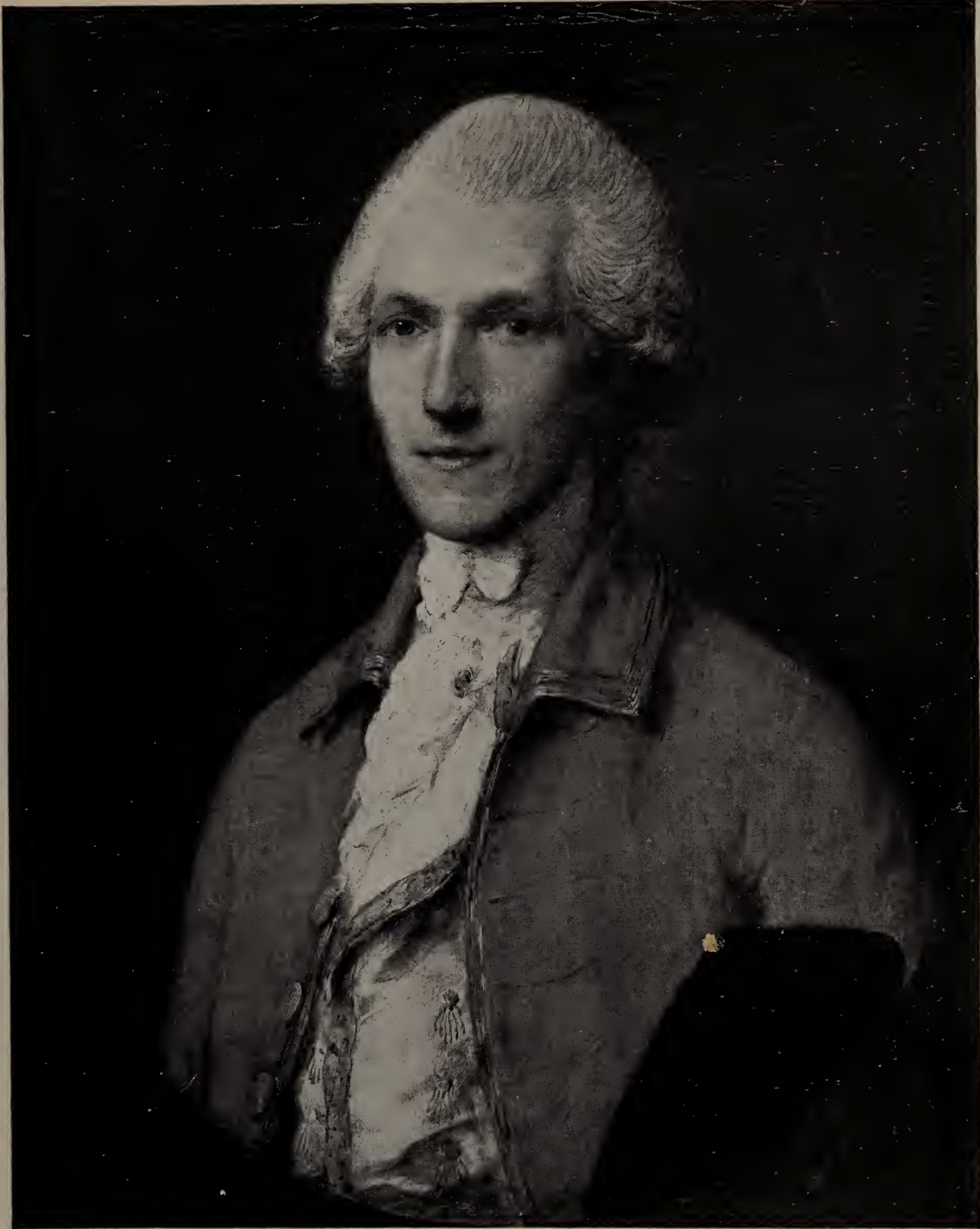
He was a strong and resourceful organizer and did much good in Bavaria—as a byproduct apparently.

Munich then swarmed with organized and dangerous beggars who followed and frightened people; used every begging device and even blinded children to use as decoys.

Rumford determined to stop it. As head of the Army, he quietly prepared comfortable poor-houses and workshops, spread his men everywhere, and in one day seized the army of beggars, placed them in these comfortable quarters, talked the matter over with them but, kept them employed. Strangely enough, this all worked well and the pest was ended.

Rumford was sent by his sovereign, as Bavarian Minister to England but he was not received. The English had finished with him—as had the Americans.

Finally, he went to live in Paris, where even his own daughter refused to live with him. Then he made a mistake. He married the widow of Lavoisier, the famous chemist. Although they had apparently taken a long trip together as a sort of test, she was really a virago and they separated. This man, who had “climbed” to unbelievable heights, died alone in Paris. His tomb at Auteuil is maintained at the joint expense of the American Institute of Arts and Sciences and of Harvard University.



Courtesy of Harvard University

Fig. 296

PORTRAIT OF COUNT RUMFORD BY GAINSBOROUGH IN THE WILLIAM HAYES FOGG ART MUSEUM



Fig. 297

PARTING OF BENJAMIN THOMPSON (LATER COUNT RUMFORD)
AND HIS WIFE. THE BABE IN ARMS WAS LATER KNOWN
AS THE COUNTESS RUMFORD



Fig. 298

ROLFE-RUMFORD HOUSE, 1764, CONCORD, N. H.

Original House built by Col. Benjamin Rolfe as it stands today in the outskirts of Concord (first called Rumford).



Fig. 299

FORT ACRES FARM, 1769, BOSCAWEN, N. H.

An idyllic picture of a homestead with the New England hills as a background. Near the site of a log fort (1739) and built by the Rev. Robie Morrell, it bears the date 1769 in chalk on a timber. Now the home of the painter, Omer Lassonde.



Fig. 300

OLD TAVERN AT HOOKSETT, N. H.

Obviously very old, it is easy to see on the clapboards, the line where the lean-to was added

OCEAN BORN MARY HOUSE, CIRCA 1767

Henniker, Merrimack County, N. H.

Previous to 1720, families of Scotch yeomen settled in Londonderry, Ireland. James Wilson and his young wife went from there to settle in Londonderry, N. H. and sailed for Boston in July, 1720. James Wilson was going to lands allotted to him as one of the grantees of the town.

One evening, about one-third of the way across, the ship was taken by pirates, and all valuables gathered into parcels on the deck. The robber captain going in search of the officers cabin, saw a young woman lying in her berth with a new-born baby and said that he would leave the ship unharmed if the mother would name the girl Mary, after his own wife. The pirate crew left the ship but the Captain returned with a piece of brocaded silk, asking that the child should wear it on her wedding day.

The immigrants reached Boston safely, and, on her wedding day, when she married Thomas Wallace in 1738, Ocean Born Mary wore the pirate's silk. A piece of it is to be seen in the Continental Hall of the D.A.R. in Washington and another is in the Library at Henniker. The wedding dress itself is in the National Museum at Washington.

Ocean Born Mary lived to be 94 and is buried in the Center burying-ground at Henniker. She had three sons, of whom Robert was the oldest.

Each son built a house near Henniker but of the three, only the Ocean Born Mary House is still standing. The sons had lived at Londonderry and had business at Strawberry Bank (now Portsmouth), so they were familiar with the fine pre-revolutionary houses of that city, which, in fact, this Henniker house greatly resembles. It is more the type of a gentleman's town house than a farm house, and is closely allied in type and architecture to such Portsmouth houses as The Sherburne Mansion (1725), the Jaffrey House (1730) now gone, the stately Hill House (1760) also gone, and the Col. Whipple house.

In 1767, a number of Scotch-Irish families moved from Londonderry to Henniker. Major Robert, Mary's oldest son was about thirty at the time and it is believed that he built the house about that year.

Many stories were told of this house and of its protecting apparitions. It is said that the Pirate Captain came here in his old age to die. The house is now owned by Mr. and Mrs. L. M. A. Roy who have restored much of its original beauty and are perfecting it, year by year.



Fig. 301

OCEAN BORN MARY HOUSE, CIRCA 1767, HENNIKER, MERRIMACK COUNTY, N. H.

Built by Maj. Robert Wallace, one of three sons of Mrs. Thomas Wallace, (Ocean Born Mary), a tall dominant woman who came to live with her son. She loved the house and is said to watch over it lovingly today.

Architecturally it resembles some of the pre-revolutionary Portsmouth Houses. The great windows with 24 lights are striking. Their frames are set out in front of the clapboards, like the Lady Pepperrell House at Kittery. Major Robert was often in Portsmouth on business and must have seen all these houses.



Fig. 302

OCEAN BORN MARY HOUSE, HENNIKER, N. H.

Woodwork in southeast Drawing Room with U. S. Seal painted on overmantle. There is a tradition that it was painted by Ocean Born Mary, herself. Sixteen stars are shown

INDEX OF PLATES

	Plate Number		Plate Number
Adams House, 3 Fruit Street.....	157	Curzon-Marquand House.....	171
Adams-Toppan House		Cushing House	
Entrance.....	70	Entrance.....	41
Exterior.....	71	Exterior Detail.....	39
Appleton-Whittaker House.....	290	Exterior.....	38
Ayer-Fall House.....	289	Garden House.....	42
Babson-Bartlet House.....	33	Garden House Detail.....	43
Bachman House Garden.....	50	Interior Detail.....	40
Bartlet-Atkinson House		Customs House.....	188
Entrance.....	27	Dalton House	
Exterior.....	25	Doorway Motive.....	15
Parlor Doors.....	28	Drawing Room.....	16
Settee.....	26	Exterior.....	12
Staircase.....	29	Front Elevation.....	14
Bartlet, William, House		Stairway.....	13
Exterior.....	18	Davenport-Greeley House.....	49
Gothic Summer House.....	19	Dodge House.....	105
Mantlepiece.....	17	Dodge-Kiley House.....	163
Stair Hall.....	20	Dole-Little House.....	216
Bass-Whitney House.....	46	Double House.....	69
Bradbury-Spalding House		Emerson House.....	287
Entrance.....	104	Emery, Stephen, House.....	182
Exterior.....	101	Emery House, West Newbury	
Fireplace.....	103	Exterior.....	233
Stair.....	102	Kitchen.....	234
Bradley Place.....	285	Lower Stair.....	235
Brocklebank, Captain Samuel, House.....	269	Upper Stair.....	236
Brown Square Houses.....	153	Woodwork.....	237
Buck-Withington-Connolly House		Essex Street, No. 22.....	154
Exterior.....	159	Fence.....	44-45
Floor Plan.....	160	Fort Acres Farm.....	299
Bullard House		Frazier-Greenleaf House.....	31
Exterior.....	147	Frothingham, Stephen, House	
Mantle.....	146	Drawing Rooms.....	92
Carter-Tilton House.....	165	Entrance.....	93
Cenotaph to Whitefield.....	196	Garrison, Duston, House.....	282
"Chailey".....	174	Garrison, Hazen, House.....	281
Churches and Meeting Houses		Garrison, Peaslee, House.....	284
Church at Hopkinton, N. H.....	206	Georgetown Posts and Fence.....	271-272
Church at Pembroke, N. H.....	207	Goodrich, Parson, House.....	273
Church at Salisbury, Mass.....	205	Graves House—Garden.....	117
Church at West Boxford, Mass.....	204	Green Street Houses.....	78
First Parish Meeting House.....	197	Greenleaf-Wood House	
First Presbyterian Church.....	195	Exterior.....	142
First Pilgrim Society Church.....	190	Mantle.....	141
First Religious Society Church.....	191-192-194	Hale, Thomas, House.....	245
Rocky Hill Meeting House.....	201-202-203	Hale-Kinsman House	
South Byfield Congregational Church.....	198	Drawing Room.....	36
Universalist Church.....	200	Entrance.....	34
Whitefield Congregational Church.....	199	Exterior.....	37
Clark-Currier House		Stair Hall.....	35
Bedroom.....	75	Harris Street, No. 4.....	100
Drawing Room.....	77	Haverhill Post Office, First.....	276
Coffin-Tristram House		Hennessy House.....	252
Buttery.....	223	High Street Memorandum.....	front
Exterior.....	220	Highway By-Pass Demolition.....	256-257
Kitchen.....	221-222	Hooksett, N. H., Old Tavern.....	300
Coker House.....	99	Hoyt-Morrill House	
Coker-Pendill House		Bedroom.....	96
Exterior.....	126	Drawing Room.....	95
Library.....	127	Exterior.....	98
Coldstream.....	295	Porch.....	94
Coombs, William, House		Staircase.....	97
Exterior.....	22	Hutchins-Webster House	
Mantlepiece.....	23-24	Exterior.....	288
Medal.....	21	Front Elevation.....	286
Covered Bridges.....	263-264-265-266-267-268	Illesley House.....	180
Currier, Albert, House.....	144	"Indian Hill".....	175

	Plate Number
ngalls-Colby House	
Wall Paintings.....	122-123
nsurance Building.....	167
ntroduction by William Graves Perry.....	Front
ackman-Willett House.....	246
ackson-Dexter House	
Cupola.....	87
Exterior.....	86
Fragments.....	84
Old Print.....	85
Statue.....	83
ackson-Leigh House.....	242
ohnson, Nicholas, House	
Entrance.....	158
Exterior.....	155
ohnson, Wilkam Pearce, House.....	156
Kimball Tavern.....	283
Knigh-Short House	
Exterior.....	219
Interior Woodwork.....	217-218
earned, Henry C., House	
Entrance.....	114
Garden.....	115
ittle, Jacob, House	
Entrance.....	106
Exterior.....	107
ittle, Josiah, House.....	135
ivermore-Lunt-Barron House	
Exterior.....	120
Garden House.....	121
owell-Tracy-Johnson House	
Exterior.....	88
Stair Landing.....	89
Stair Newell.....	90
Stairway.....	91
lacy-Colby House	
Cupboard.....	231
Exterior.....	229
Kitchen.....	230
Stair.....	232
larden House	
Exterior.....	247
Stair.....	249
Woodwork.....	248
errill, Orlando, House.....	131
errimac Summer Afternoon.....	Front
errimac Region Map.....	Front
ilestones, Old.....	260-261-262
iltmore-Husk House	
Bedrooms.....	111-113
Dining Room.....	112
Drawing Room.....	110
Entrance.....	109
loody-Ridgeway House.....	181
Iorrill-Atwood House	
Exterior.....	177
Panelling.....	176
Stair.....	178
Ioulton House	
Garden.....	66
Garden House Detail.....	65-67
Garden Plan.....	68
ason Summer Houses.....	118-119
elson, Captain Bill, House.....	270
elson-Wheelwright House.....	48
ewburyport Female High School.....	143
ewburyport Jail.....	187
ichols, Captain William, House	
Exterior.....	73
Mantle.....	72
oyes, Paul, House	
Entrance.....	129
Exterior.....	130
oyes House, Newbury.....	212
cean Born Mary House	
Exterior.....	301
Interior Woodwork.....	302

	Plate Number
Old Houses, Dates Unknown.....	238-239-240-241
Osgood-Rogers House	
Exterior.....	124
Garden.....	125
Palmer, Timothy, Portrait.....	193
Parsonage House.....	279
Peabody Mill Tower.....	189
Pearson Hall, Phillips Andover Academy.....	291
Peirce-Perry House	
Dining Room.....	9
Entrance.....	2
Exterior.....	1
Garden.....	3
Garden Plan.....	11
North Drawing Room.....	7
Reception Room.....	4
South Drawing Room.....	5
Wallpaper.....	6-8-10
Perkins, Joseph, House.....	179
Pettingell-Fowler House	
Bedroom.....	80
Exterior.....	79
Mantlepiece.....	81
Phoenix Building (original).....	168
Pike-Cushing-Bachman House.....	51
Plummer-Dyer House	
Dining Room.....	133
Exterior.....	134
Poore, John, House.....	243
Prospect Street, No. 24.....	136
Public Library	
Directors Room.....	151
Drawing Room.....	152
Rawson-Pillsbury House	
Exterior.....	225-227
Portrait of Rebecca.....	226
Rolfe-Rumford House.....	298
Rumford, Count, Portraits.....	296-297
Saltonstall House.....	278
Sawyer House.....	244
Sawyer House, Merrimac, Mass.....	277
Sawyer-Hale House.....	32
Semple House.....	253
"Sewell Place".....	30
Silhouette of Old Roofs.....	145
Spencer-Pierce-Little House	
Dining Room.....	211
Entrance.....	208
Exterior.....	209-210
Square House Development.....	front
Stark Homestead	
Exterior.....	292
Interior.....	293
State Street, No. 71.....	164
Stockman House.....	254
Street Names, Old.....	Front
Summer Houses.....	183-184-185-186
Stocker-Wheelwright House	
Exterior.....	54
Garden.....	60-61-62
Old Pump House.....	64
Pavilion.....	59
Staircase Detail.....	55
Summer House.....	63
Wallpaper.....	56-57-58
Swain-Bogardus House.....	108
Swain-Doyle House.....	132
Sweetser-Perkins House.....	169
Swett-Ilsley House	
Exterior.....	213
Fireplace.....	214-215
Swett-Storey House.....	137
Tenny-Hale House	
Drawing Room.....	139
Exterior.....	140
Tenny-Noyes House.....	47
Thibault House.....	259

	<i>Plate Number</i>		<i>Plate Number</i>
Thurlow House.....	255	Weathercock—First Presbyterian Church.....	Front
Titcomb, Benaiah, House.....	228	Weathercock—Unitarian Church.....	front
Titcomb-Healy House		Weathervane.....	258
Drawing Room.....	162	Wheelwright-Richardson House	
Front Elevation.....	161	Exterior.....	53
Toppan, Dr. Peter, House.....	224	Garden Pavilion.....	52
Toppan-Dodge House		White, Samuel, House.....	280
Dining Room.....	172	White Horse Tavern.....	294
Exterior.....	173	Whittier, John Greenleaf, Birthplace.....	274
Toppan-Whitney House.....	74	Restored.....	275
Toppan-Wyman-Thurlow House		Wilson, Joseph, House.....	82
Interior.....	149	Woart-Knapp House.....	128
Present Exterior.....	150	Woart-Stone House.....	170
Stair Landing.....	148	Wolfe Tavern.....	166
Towle-Gunnison House.....	76	Wood-Mosely-Nason House.....	116
Tracy House.....	151	Wright House.....	138

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